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ABSTRACT

These proceedings include papers presented and summarize information and ideas exchanged by teachers and educators concerned with the development of media studies in all sectors of education in Scotland at a 1-day conference. The first part of the conference considered the nature and concept of media studies and the degree to which such studies could be carried out within the existing curricular structure. Following an introductory address by John Caughie, the participants discussed the questions brought up by the speaker in mixed seminar groups. The seminar groups also examined case studies related to their areas of interest and the summaries of these discussions are reported. The conference concluded with an open forum where delegates were invited to direct questions and comments arising from the day's deliberations to a panel of educationists with a particular interest in the development of media education. The appendix includes copies of the introductory paper and the three case studies that were presented in the seminar groups. (CHC)

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MEDIA EDUCATION

A Report on the Media Education Conference jointly held by the Scottish Film Council, Jordanhill College of Education and the Scottish Council for Educational Technology at Dowanhill, Glasgow on November 29th 1980.

Edited by Kevin Cowle.

May 1981

Scottish Film Council, Dowanhill,
74 Victoria Crescent Road,
Glasgow G12 9JN.
A division of S.C.E.T.

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PROGRAMME OF EVENTS

Formal Opening	-	Professor Iain Lockerbie, Chairman, Scottish Film Council.
Chairman's Address	-	Mr. Eric Thompkins, H.M. Chief Inspector, Informal Further Education.
Introductory Paper - "Constituting the Subject"*	-	Mr. John Caughie, Department of Film and T.V. Studies, Glasgow University.

Mixed Seminars

LUNCH

Case Studies

1) Stirling University*	-	Dr. John Izod, Head of Film and T.V. Studies Department.
2) SCOTEC & HND Communications Studies*	-	Mr. David Hutchison, Course Leader, Glasgow College of Technology.
3) T.V. Studies in Secondary Schools*	-	Mrs. Elizabeth Liddell, Principal English Teacher.. Fort Augustus High School.

Short Question Time.

Specialist Group Seminars.

Brains Trust and Summary.

* Papers previously circulated to participants and included in this Report.

NOMINAL LIST

The conference was jointly directed by Mr. Kevin Cowle of the Scottish Film Council and Mr. George Kirkland, Jordanhill College of Education.

SPEAKERS

Professor Iain Lockerbie, Chairman, Scottish Film Council.
Mr. Eric F. Thompkins, H.M. Chief Inspector.
Mr. John Caughie, Glasgow University.
Dr. John Izod, Stirling University.
Mr. David Hutchison, Glasgow College of Technology.
Mrs. Elizabeth Liddell, Fort Augustus High School.

DELEGATES

Mrs. Allison, Strathclyde University.
D. Anderson, Open University.
Ms. Balides, Muirfield Primary School.
J. Birch, School of Building, Cambusland.
N. Blain, Glasgow College of Technology.
C. Brown, Maxwelltown High School.
A. Bruce, Adviser in English.
J. Buchanan, Westwood Secondary.
Miss Bute, Hermitage Academy.
Mrs. Cameron, Bishopbriggs High School.
Miss Cannon, Our Lady's High School.
M. Carter, Glasgow College of Technology.
Mrs. Challinor, Camelon High School.
R. Challinor, Woodland's High School.
T. Connelly, Motherwell Technical College.
B. Cooper, Duncan of Jordanstone College of Art.

.../cont.

J. Cowan, Columba High School.

G. Crossan, Sub-Committee of SCET.

Miss Davies, Deans Community High School.

Mrs. Davies, Bishopbriggs High School.

J. Dunlop, Maxwelltown High School.

P. Esgate, Duncan of Jordanstone College of Art.

A. Fraser, Notre Dame College of Education.

R. Fyfe, Kingussie High School.

M. Galloway, Deans Community High School.

P. Gayfer, Clydebank Technical College.

J. Girvin, Maxwelltown High School.

W. Gourlay, Penicuik High School.

F. Gormlie, Forrester High School.

J. Harkins, Glasgow College of Building and Printing.

W. Heaney, Fife Educational Resources Centre.

R. Henderson, Forrester High School.

R. Instrell, Forrester High School.

W. Jamieson, Jordanhill College of Education.

H. Johnston, Cumbernauld Technical College.

T. Jones, Greenock Academy.

J. Kelly, Dunoon Grammar.

I. Lees, Fenwick Primary.

A. Lenagh, St. Patrick's Primary.

K. Macarthur, Forrester High School.

S. MacBeth, Duncan of Jordanstone College of Art.

D. McCullough, Maxwelltown High School.

Miss Macdonald, Glasgow College of Technology.

S. Mackie, Ardrossan Academy.

B. McLean, Cathkin High School.

C. Macleod, Edinburgh College of Art.

D. Macleod, University of Stirling.

.../cont.

Miss MacLeod, Bishopbriggs High School.
Miss Macleod, St. Augustine's High School.
Mrs. Marshall, Baljaffray Primary School.
F. Minkengue, Moray House College of Education.
Miss Monaghan, Castlebrae High School.
A. Nicolson, Jordanhill College of Education.
J. Nolan, Forrester High School.
N. Paine, Workers Education Association.
A. Rae, Dundee College of Commerce.
S. Redfern, Dunfermline College of P.E.
M. Rigg, University of Glasgow.
R. Robertson, Moray House College of Education.
T. Robinson, Jordanhill College of Education.
H. Ross, Education Officer, Dumbarton Division.
N. Shannon, Jordanhill College of Education.
J. Sinclair, Adviser in Educational Technology.
I. Smith, Westerhailes Education Centre.
D. Strachan, King's Park Secondary.
A. Thomson, Bellshill Academy.
J. Thomson, Telford College of F.E.
R. Wilson, Scottish Television Limited.
Dr. Wilson, Rockwell High School.
Mrs. Woollen, Castlehead High School.
Mrs. Young, Grampian Television Limited.

INTRODUCTION

The Conference whose proceedings are recorded in this Report was intended by its organisers as a major attempt on a national scale to gather together teachers and educationists concerned with the development of Media Studies in all sectors of education. In many respects, it was the first of its kind in Scotland - in itself, something of an indication of the way in which Scottish education has perhaps lagged behind developments south of the border.

It is of course true that Media Studies is by no means an unknown activity in Scottish education; various aspects of such studies have been incorporated for many years on an ad hoc basis in such areas of the curriculum as English, Art and Modern Studies, even though such work may not have been labelled as Media Studies.

But over the past few years interest in a more formal definition and conception of Media Studies has begun to spread - new courses in Film and Media Studies at the Universities of Stirling, Glasgow and Strathclyde have now been established along with significant developments in Glasgow College of Technology, the University of Edinburgh and Jordanhill College of Education, while an increasing number of teachers in primary and secondary schools have begun to introduce such work into the classroom, often on their own initiative.

To date, however, such developments have lacked a central coordinating element and it was partly to begin to provide such a core that the Scottish Council for Educational Technology - of which the Scottish Film Council is a part - published a discussion document in 1979 entitled "Media Education in Scotland - Outline Proposals for a Curriculum". This discussion document was aimed primarily at the Consultative Committee on the Curriculum but it was also widely circulated within Scottish education and also south of the border. Many responses were received welcoming the issues raised in the document and encouraging SFC to take further steps to develop resources and facilities for the teaching of

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Media Studies. The Consultative Committee itself gave its general approval to the document and indicated that SFC and its companion committees within SCET should consider the further promotion of Media Studies within the existing curricular structure in primary and secondary schools. The holding of the Conference - which was organised jointly by SFC and Jordanhill College of Education - was in order to further such developments.

The purpose of the Conference was primarily to provide a forum for the exchange of information and ideas. The first part of the Conference considered the nature and concept of Media Studies and the degree to which such studies could be carried out within the existing curricular structure. The second part of the Conference examined a number of specific case studies and the conclusion of the day was a plenary session at which those attending the Conference had an opportunity to put points to a panel.

Of necessity this Report condenses much of the detailed discussion - and argument - which took place in the course of the day. The proceedings of the Conference were recorded and much of this Report is derived from the transcript of those recordings, together with summaries of the notes made by leaders of seminar groups.

In conclusion thanks are due to all the speakers who took part in the Conference and particularly to Mr. Eric Thompkins, HMCI, who took on the task of chairing the Conference and succeeded in providing a flexible but ever-practical framework for discussion.

We would also like to thank the participants who ranged from primary schools to Universities, without whom .....

KEVIN COWLE
FILM OFFICER, SCOTTISH FILM COUNCIL

GEORGE KIRKLAND
HEAD OF DEPARTMENT OF AUDIO/VISUAL MEDIA
JORDANHILL COLLEGE OF EDUCATION

The Conference was opened by Professor Iain Lockerbie, Chairman of the Scottish Film Council. In his preliminary comments he explained that S.F.C. was to be regarded as "an aider and abetter" in the field of media studies and within that context he hoped that the conference would suggest ways of helping to promote the whole spectrum of media studies in Scotland.

Professor Lockerbie then introduced the Conference Chairman, Mr. Eric Thompkin, H.M. Chief Inspector in Continuing Education.

Mr. Thompkin.

As the day progresses, it is hoped that a clearer view of media studies will begin to emerge. Later speakers will focus our minds on media studies which, we should always remember, is a part of education. Education used to be something clear - education was done to other people, it had its rules and regulations, it used to be a clearly structured activity. However we are now in a period of change, we are in the age of the common man and the need to develop the individual has come increasingly to the forefront. This need to develop the individual must clearly be reflected in our education system and indeed the 1947 Report on Secondary Education summed it up as stating that "the chief aim of education is to foster the development of the individual". This noble objective was repeated by the Alexander Committee thirty years later. It reiterated the aims, telling us that we should aim to develop each individual to his or her full capacity.

Now, individuality is lifelong and if education has to do with learning, and learning is for life, then education is for life. These should be basic under-lying principles affecting and guiding our thoughts on media studies.

So the first principle is that learning is for life and learning goes on for life.

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I suggest to you that this is not optional, this is compulsory. But the especially interesting thing about the media is that it is a lifelong influence, it affects us from the cradle to the grave. Youngsters are affected by the media from their very earliest years. As a result initial learning about the media becomes a matter for the individual. Which brings us straight away to the question "Who is going to do the learning?" and in the case of media studies, the answer must be "the individual - all individuals". Individuals come in all shapes, sizes, ages, groups, they may be children, they may be adults. Groups, like single individuals, have their own purposes, their own characteristics. What might be the characteristics of a group? It may have particular problems, social or ethnic, it may have specific learning problems, as in the case of a group of young mothers studying for the Open University with children around them. In cases like this education must go to the group rather than the reverse. But don't let us forget the conventional groups and target audiences, the children in schools, the students of technology in further education, university students, those studying commercial subjects and the "social" technicians (community education workers and the like). These altogether combine to answer our first question "Who is going to do the learning?"

The second basic question we should be addressing ourselves to today is "What is it that is to be learned?" Later speakers will focus our attention specifically on media studies, but what I would like to do first is look at some basic principles.

We used to think of education as an "infection" of knowledge, the memorising of facts and figures, but such a view is old fashioned. It is no longer tenable and we should be on our guard against it. We should not be seeking to indoctrinate, merely to devise general rules. In a situation where learners are not allowed to think for themselves, education will cease to relate to the learners. So I suggest that the

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basic conviction when constructing a curriculum for media studies must be that the subject maintains its relevance to its particular group of learners and must never lose sight of that relevance. We must take account of the domestic needs and circumstances of our audience. This was a cardinal principle set out in the Alexander Report which defined educational needs in general. The need can be seen as the gap between the present educative state of the individual and the standard towards which he aspires. In some cases he may have no aspirations, in which case it is the first job of the teacher to motivate him and to indicate and suggest to him that he does need to learn more. But always the needs of the individual must be considered otherwise teaching will be attempted in a vacuum which quickly creates consumer resistance and the pupil switches off.

Another factor which must be taken into account when considering what is to be learned are the physical conditions surrounding the learning. The environment may be a decayed city centre in which many, many people inhabit grim conditions not dissimilar to those found very near this theatre. Conversely the environment may be rural and much more idyllic. In either case media studies must be relevant. Whether the environment is the concrete desert of the inner city, the pleasant country town, a corporation housing estate or the Glasgow East End Renewal Project circumstances vary radically and what people are given to learn may have to vary equally radically. Everyones state is different - people living in high rise flats need a community centre for communal media education. And let's not forget the unemployed; what study is appropriate for them? Like everyone they have aspirations for the good life and subjects for learning are bound to be coloured by these aspirations.

And finally under our consideration of the question "What is it that is to be learned?" we must take into account the way in which the media presents itself and its own image. I'm talking now about the

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way in which the media makes itself look irresistibly attractive. If we as teachers cannot compete in our teaching about the media with the media's own seductiveness then we will fail. And bear in mind that the media themselves do educate people even if they are not 'educational' in the classic sense. Of course one man's meat is another man's poison and people may prefer not to watch educational programmes, but again when the media itself encourages people to be selective, we too as teachers must introduce an element of preference and free selection.

So far I have suggested that you consider two important questions - "Who are the learners?" and "What is it that they are going to learn?" The third question I suggest we keep in our minds today is simply "How is the learning to be done?" When considering this question we must of course take into account that many learners are basically reluctant to learn. Traditionally some means of learning owe more to compulsion than persuasion. The traditional medium of learning, the printed word is still very important. But in a world increasingly dominated by still and moving pictures, is the printed word still appropriate? Perhaps we should be looking at the new technological resources available to us. Perhaps we should be thinking in a more international context than has hitherto been the case. We certainly need to match our teaching techniques with those used by the media. It is useless to attempt to teach about the media in a manner less attractive, less persuasive than that displayed by the media themselves. If we are to teach about the media, we must learn from the media. Just pause for a moment and consider the sheer verve and attractiveness of the media, think about its range, variety and flexibility. Surely these qualities will have to be matched by teaching methods and by teachers themselves. It's really a question of matching expectations and aspirations.

In asking ourselves how the subject is to be taught, we need to take into account the educational and learning resources available to both the teachers and the taught. We should also consider the image

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presented by the teaching situation. Schools in particular may present monastic images to the outside world. Some have evolved an almost sacred image. I would argue that these (often false) impressions must be broken down, creating a new image of education as something readily available to all. That is not simply to say that the technology must be available within education, but almost that education should be seen as a commodity which is there for the taking by anyone.

And when we turn our minds specifically to the development of media studies we must take into account progress already achieved within educational institutions. It's certainly no use trying to swim against the tide, and experience has already proved that when harnessed the power of the media can be educationally invaluable. The best example here is the Adult Literacy campaign which succeeded precisely because of media intervention. Especially in informal areas such as this, education has to compete with so many other attractions. And after all if cinema can't compete with bingo, how can media studies compete with other areas of the curriculum which may appear superficially much more attractive?

When thinking specifically about the methodology of media studies, one question we ought to ask is "Can others help?" What, after all, are parents for? Let's not forget that training in the use of native language is left exclusively to the mother. Some children learn well, others not so well, but can that same teaching ability be of use in areas other than the spoken word. We must remember that there are other learning influences in society besides "the education system", and there are many, many other social conflicts and developments which bear on our efforts.

Finally we are left with an interesting point. In media studies we are proposing to use the resources of learning and education to

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discover how education and learning is achieved. This is an introspective process. Many people may fall down. Consider the parallel situation in English where we use the English Language to study English Literature. Many find this extremely difficult, not least because their command of language fails them. So when devising a methodology for teaching anything and learning anything we must take into account the capabilities of our students. And this brings us back full circle to our opening three questions: Who are the learners? What is to be learned? How is it to be taught? These I see as underlying principles in today's deliberation. We now start to sharpen up and bring into focus media studies itself. Our first paper today entitled "Constituting the Subject" is presented by John Caughie, a man eminently suited to guide our - my - embryonic footsteps into this new field of media studies.

JOHN CAUGHIE

The first thing I want to say is that I don't have the truth. And I should add that I have maybe put the cart before the horse because what my paper attempts is a theoretical definition of what media studies is. It does not try to answer the questions why? or for whom? Instead what I aim to do here is to emphasise one or two points, clarify others in an attempt to help discussion in the seminar groups later. What I don't want to do is set myself up as an academic talking to practitioners.

So the first thing I would like to stress is the importance of media studies, in the hope that media studies won't just be seen as a new diversity, as something to perhaps brighten up the curriculum.

Media studies is a necessity and its aim should be that by the late 1980s students can be expected to know something of the organisation of the media as a basic convention and element of society. They should know about it just as they should know about local government or geography. But unlike local government or geography, media studies is something which cannot be just picked up as we progress through life. We won't pick up information about the media, because the media won't, or at least is very reluctant, to give up information about itself. So media studies has to be written into the curriculum if we regard it as important.

Now I'd like next to pick up some of the terms I used in the paper, and the first is the term "discipline". This word has definite academic connotations, and it's a term which many people, including me, don't like. But what I'm calling for here is a systematic approach to the subject rather than an ad hoc one. Any syllabus should be written in a properly ordered form, with clearly defined aims, methodology and

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objectives. The paper refers to Drama and Education and at this point I must confess that I taught Drama and Education in the University. And I found myself constantly confronted by the problem of not properly defining these subjects, of not always knowing clearly what they were about. They seemed to fall under the banner of Development of the Individual so in theory they must be good for the individual. Well that may be O.K. for drama but it's not the case for Media Studies. If there's a key philosophy here, it's that Media Studies is not about personal development as is drama, but about the development of personal discrimination. This is so important that we cannot afford to just let Media Studies slip into the curriculum. But good though critical awareness may be for students the subject needs firmer aims than simply the development of discriminatory powers. If left at this it may well become a marginal subject like drama, which has suffered precisely for lack of harder objectives. So harder objectives are required in Media Studies - factual information is necessary on the nature of the media as an industry and on its techniques. The purpose of this, I would argue, is to de-mystify the media. The media appear in front of us as mystical, magical things, especially for young people and our prime efforts should be directed towards de-mystifying that magic. Media studies is about conventions, about industry, commerce, techniques and technicalities. As such it needs to be taught systematically. Media Studies is not (at least in its early stages), about tastes and standards.

Another term which I used in the paper is "culture". Culture is clearly central to media studies and yet over the past hundred years, and especially recently, interpretations of what culture is have shifted considerably. It's not a single thing, it's not just a question of high and low culture or those who have it and those who have not. I want to argue very strongly for a movement away from that interpretation. Yet clearly in society and in education there is an "approved" culture,

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a dominant culture. An example here might be The Pavilion Theatre and The Citizen's Theatre. The Pavilion is approved, The Citizen's is something different. So while there may not be a plurality of culture there is clearly a hierarchy; it's not just a case of one being "good" and one being "bad" - each interacts with the other and the parts can be looked upon as an autonomous whole. The point about cultural practises is that they are active in producing notions of social identity. One identifies oneself with either the Citizen's Theatre or the Pavilion, with either I.T.V. or B.B.C.2. So these practises which can on the one hand be used against people are on the other hand used by them.

Also, culture is not simply a "good thing" The old idea of culture as something which should be strived for and attained is not necessarily desirable. Culture can have an oppressive as well as a beneficial function, indeed certain types of culture can be actively oppressive. "Scottish" culture for instance has elements not only of cohesion but of oppression, especially when identified with the ghosts of Sir Walter Scott and D.C. Thomson. So culture must be seen as holding people within certain fixed position which may or may not be desirable.

That view of culture as a group of practises leads us on to the question of discrimination, and it is indeed the term "discrimination" which I would next like to pull apart. There is a complex argument surrounding the whole question of discrimination because in teaching the media one <u>does</u> have values and it is essential that these values have to be opened out. The difficulty is in assuming that teaching will lead to discrimination, and will lead people <u>away</u> from one set of representations and on towards another more desirable set, from "bad" to "good". But once one disposes of the notion of a single line of culture values one has to re-think the term discrimination, because it can no longer be a

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question of leading from the bad to the good. Within the view of culture argued in the paper, that notion of the evaluation of culture as being a proscription and a prescription has to be challenged. It seems to me that Media Studies has to address itself to all cultural representations and has to look with some intensity and analytical objectivity at the "bad" as well as the "good". This is not least because if one takes the view that culture produces effects then one has to look at the effects throughout the range. One makes preferences clear but one still has to look at everything in the area of the media. It's simply not good enough to despise the bad and recommend the good.

But we should be much more concerned with how the media work than with their values. Here the term already used, that of "demystifying" is the central notion, rather than the notion of encouraging taste. Why, for instance, is there always a man throwing darts at a dartboard in the Rover's Return in Coronation Street? What does that man do? Why is that man there? We never see his face, always the back of his head, always throwing darts. Here there is a clear correlation between social behaviour and media images, leading to questions like does the media cause violence, does the media encourage sexual promiscuity or whatever? Rather than taking strict correlations I was thinking more about how people identify themselves, think about themselves. One of the most powerful terms used to describe the media is "the consciousness industry", true because what the media produces are forms of consciousness. In answer to the question 'What does the media manufacture?' the answer must be 'certain forms of consciousness' Hence the media is an industry. Written into the paper is this notion of effect rather than straightforward correlation between media representation and behaviour. This is of course contrary to the view held by the National Listeners and Viewers Association which is that the media produces a direct effect and is therefore responsible for

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the alleged decay in social standards. What may be nearer the truth is that the media gives social positions to people by addressing them in certain ways. "Nationwide", for instance, addresses us as members of a family, thereby constructing a certain position for us. The spectator is asked to occupy such positions even though in social terms they may be quite irrelevant. A key term in the notion of effects has developed out of the feminism approach which is the way women are "constructed" by the media. It's not just a question of how women are represented on the screen or in the press, but the way they are addressed in the audience by men. The fascination of Garbo or Deitrich on the screen is particularly interesting. The reason for men's fascination is fairly obvious yet for women to appreciate such stars, they really have to pretend that they are men too! So it's the idea of the media asking people to give up their present social identity and take on an identity which the media offers them which is the key idea here. This is not intentional on the part of the media, it's not bias, it's just that it's the media's conventions to set up certain kinds of consciousness.

One thing that occurred to me looking at the paper again is the danger of being accused of being a sociologist (an accusation from which few people ever recover). This is because by focussing on the social and ideological effects of the media one obviously risks the charge of concentrating on the sociology and neglecting the art of the media. So I'd just like to clarify the gap between sociology and art, and define where media studies should fit in. It seems to me that media studies fit precisely in the middle, somewhere between sociology and literary studies. An anology using the study of English is a useful one here because the influence of media studies should be to disturb both English and sociology. It brings together social criteria to a study of cultural and industrial practises. I suggest in the paper

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that Defoe should be taught not within the context of literature but as an adjunct to media studies, so that we see Defoe as a working journalist and can consider how his writing is affected by that background. Media studies disturbs literature and brings together aesthetic practises and social studies; it brings together the studies of conventions and aesthetic techniques with the idea of social effect. So it seems to me that I can defend accusations of being a sociologist by placing myself in an in-between land, where media studies complicates literature and sociology where much more analytical practises are introduced. Media studies totalises, it extends the sphere of cultural practise and pushes back the boundaries of social analysis.

Media Studies are not simply something one adds in to literature or sociology; they interact with them and complicate them. Therefore in an ideal world one would rather see media studies related to other areas of the curriculum rather than as a totally autonomous subject. Thus its real value would not be as a new subject but as a complicating factor for existing ones.

To conclude, the problem of getting access to new knowledge and information should neither be overemphasised nor undervalued. Information cannot just be picked up and to assume so as a media studies teacher would not only be false but dangerous. It seems to me that there does have to be a systematic attempt to introduce some kind of in-service course for potential and practising teachers. Teachers need to be exposed to new thinking and discussion amongst themselves about how this information is collected and then conveyed. Which brings me to my last point - the value of this conference. It seems to me that its value would be established if teachers form alliances amongst themselves and devise joint ways of proceeding. As I said in

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the last paragraph, there must be practical resolutions to the conference, not resolutions which are voted on and then forgotten, but things like a resolve amongst teachers to form liasons between themselves. It would be much more useful if the next development came from the teachers rather than as an imposition from above. The most practical move would be for teachers to start bothering Advisers, to start asking for groups to be formed, to ask for time to be set aside for in-service study, to ask for resources, advice and information. It seems to me very important that the movement towards media studies doesn't come cart before the horse. The teachers are the horses, they should perform the next stage of work so that development becomes not only possible but necessary and unavoidable.

The Chairman

It seems that despite superficial differences there is no real clash in attitudes between us here towards media studies. We both agree that there may be difficulty in approaching media studies as a new development and on that basis we can now proceed to ask the next question which is "Who are the learners?". John Caughie's image of media studies may seem to you to imply that it is for the intellectually well equipped. Do we want to de-mystify the media; do we want to destroy the magic and if so with what do we replace it? This is how I argued earlier but the question now is what ideology unlies media studies in the future? Could it, for instance, be political or religious? What is the new ideology, who are the learners, what are they going to learn? I now despatch you to your seminar groups where you will have the opportunity to discuss these and other questions raised during the day's proceedings so far.

Dr. John Izod - Head of Film and Media Studies Department, Stirling University.

I don't want to speak directly to the paper but I do want to make the initial point that the work we are doing at Stirling is essentially provisional in the sense that it's changing and being modified all the time. We are as conscious as our students that this is a process of learning for us as well. For instance, the sketchy outline of the programme of work in Semester Four which you have before you is already out of date and the document represents a stage in the evolution of the course which we are refining as we go along. The course Media Theory is now orientated much more strongly towards radio and television and in future will include an increasing element on Modes of Realism. These changes are taking place partly because we have a new appointment in the department, Dan McLeod, who is concentrating on areas away from film.

Perhaps as good a place to start as any is with the way we approach the teaching of the subject and specifically with the Unit I have referred to already, Unit 7621. It is intended as an introductory Unit and although it is new it combines film, which has been taught for some time at Stirling, with other media, which is a later addition What we do here is attempt an integration of all the media and this course lasts for twelve/thirteen weeks followed by an exam and another teaching block. It is intended as an introductory block and students can either take that Unit on its own or use it as a basis for further progression into the course.

Let me now say a little about how the work breaks down and then something about our methods of teaching.

Like most media studies teachers we work longer hours than most other humanities lecturers because embraced in our hours are screening times. In Unit 7621 we offer two lectures a week and I'll say something about the pattern of these lectures presently. In addition we have a total of four hours a week set aside for the screening or playback of materials (video or audio tape and the examination of newspapers). Those four hours are also used for discussion. In the case of a feature film two hours will be devoted to screening, the remainder to discussion. In addition to these six hours each student has an hour a week in a small seminar group which permits greater in-depth discussion. As an introductory course we attempt to start from where we think our students may be, but attempt to shift them pretty fast from that position, hence trying to keep intellectual pressure on them throughout the course. It's worth saying that in common with all other courses assessment is by written work marked during the course Unit; two pieces are required, an essay and a project. There is also an end of Unit exam. The written assessment work requires students to produce a project based on research material whereas the exam requires evidence of learning including the use of an unseen film extract a video tape or some theoretical paper.

So what are we attempting to teach? We begin with newspapers, radio, television and film and concentrate on particular aspects such as news, sports reporting, drama, current affairs and light entertainment. We are not concerned with content exclusively, but also attempting to locate those aspects of the media in an industrial sense, in other words as a product of the media. We examine industrial processes and the organisation of television, the press and so on.

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Lectures either tend to concentrate on factual material or on the reading of the image (we look at the rhetoric of the picture; the way lighting affects meaning and the implication of camera positions, lenses, the movement of the camera, editing etc). Here we are showing how the images integrate and inflect meaning into what happens in front of the camera and microphone. This part of the course is introduced slowly because when I first began teaching film studies in a different context I found that although looking at a film was an enjoyable experience I and the students tended to analise it in terms of English studies: we analised the plot and the character and we might just as well have been looking at a novel. Our present point of departure deliberately contradicts this notion by suggesting that the effect of film and television begins with sound and light. This must be the starting point.

In other series of lectures we tend to theorise more and expect students to reflect on the processes by which they make their readings of the media, we use slide sets extensively, we study the still image - the front pages of journals and magazines. We often make intuitive readings and then require the students to slow up the process and inspect what they are doing themselves. We divide the processes of perception and classification of experience and then begin to look at the power of the image to denote and connote how one knows where to limit that. We take this process and we put it into a flow of communication looking at signs and how those signs are structured, looking at codes and finding how they are expressed. At a later stage (especially in the A4 Media Course) we then go on to look at the role of communication organisations within society.

David Hutchison, Course Leader, Communications Studies Department, Glasgow College of Technology.

I'd like to begin by explaining how I entered the field of Media Studies because I think it's very important not only to describe where I'm at now but how I got to be here. And speaking to an audience comprising so many school teachers I must preface my comments by saying that I know little or nothing about school teaching. I taught for a month (uncertified with Class 2M) instructing them in Geometry about which I knew little and they learned even less. But they did teach me the need to interest people. And when I began working in adult education with the Workers Educational Association that lesson remained with me.

Back in the 1960's I was teaching English Literature but it struck me even then that this should be expanded into television drama. I remember vividly thinking in my naivety that if I approached the BBC and asked nicely for scripts of the Wednesday Plays then they would happily provide them. I was of course wrong but they did take me to the BBC Studios to see rehearsals for a play funnily enough about a comprehensive school. So while I think it is important to talk about mass media and mass communications I think we must be very well aware of the difficulties of getting down to teaching it. Even when I went into a Further Education College I was aware of these difficulties. I don't want to put you off by stressing something that you must already be aware of. But how I remember spending hours crawling around on all fours on the floor of a teaching room looking for the three parts of a speaker cable held together by sellotape! The point is, practical problems have to be faced and usually faced by people with much heavier timetables than folk like myself or Dr. John Izod.

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In my present institution, Glasgow College of Technology, six of us are teaching Media Studies. I suspect someone introduced media and communication studies in the belief that it would help scientists and technologists to communicate, which of course is no bad thing. But we have used this opportunity to infiltrate and subvert this notion in order to introduce communications as a practise which involves looking at language, mass communication and its organisation. I said in the introduction to my paper that we see about 500 students a week, 400 of whom are on Degree and HND courses. The HND Communications Studies Course is aimed at people who are going into advertising, marketing and information provision and hopefully this year the course will be replaced by a three-year Degree Course in Communications Studies.

But it seems to me that it might be most useful to talk today about the work we do in Service Modules, where students are not present because they want to be but because they are told they must be. One has to confront the problem of students asking the basic question "What are we here for?" - a very philosophical question! One is dealing with people who are not there by volition and I think this situation may correspond with the situation some of you may have to cope with in schools. In these SCOTEC/HND courses we see our students for two hours per week in the first year; that is for lecture and seminar work. 60% of our time is devoted to mass communication. Our general aims are outlined in the paper and I must admit they are very ambitious. We certainly don't always achieve our objectives. But any satisfactory course has to at least attempt to cover all aspects of the subject and we attempt to consider the social, economic, aesthetic and commercial areas of the media. We concentrate on the commercial world because we need to look at the media in that light and you have before you examples of lecture notes for HND Electrical, Civil and Mechanical

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and Engineering students. These show you the breakdown of the courses, the number of weeks spent on cinema, broadcasting and the press and you also have hand-outs of our teaching material.

The first example of teaching material deals with a Human Interest story as dealt with by the newspapers. Perhaps everyone knows the story of Bridgit Smythe; she went missing and was later found in Edinburgh. We have the reports carried by the Scottish Daily Express and the Daily Record. Our interest in these reports lies in the discrepancies between them and in the categories into which they are fitted by the journals. For instance, in one paper her name is Smythe, in the other she is Smith; according to one paper she disappeared a week ago, according to the other it was eight days ago. One says she was last seen on a bus, the other that she took a bus but was not seen on it. The Record quotes her parents as saying "Please let us know you're safe and well" while the Express quotes them as saying "For God's sake come home and put an end to our nightmare". Here we have a series of clear factual discrepancies - why? Are the papers simply confusing facts or do they have other reasons; could the confusion be connected with the desire to have "a good story". The papers clearly have different angles on the story for example the Record hints that the girl may have been murdered (not so) and there is a clear link with the Yorkshire Ripper theme. The other paper suggests mental illness. So what we are doing is encouraging students to look at their own experience of the press and hopefully realise the extent to which the media is involved in the "structuring" of reality.

The second example of our course work concerns a political story and the reporting of the unemployment figures reaching the two million mark.

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We took two quality papers and two popular papers. Students are asked to contrast the reports and find any correlation between the way the story is expressed in the news columns and the editorial bias of the paper. The Daily Telegraph slants the story towards the Prime Minister's affirmation of her determination to continue with the Government's present policies and refers to opposition "rhetoric". The Telegraph highlights Mrs. Thatcher's exasperation with the opposition and stresses the internal troubles of the Labour Party. The story is run alongside another report that Mr. Terry Duffy is demanding a 20% pay rise for his union members. You will see here, I hope, an interesting correlation. Then we look at the Telegraph's editorial; it is clearly pro-government. Next we repeat the exercise for the Guardian. Their report emphasised the human aspects and the misery of unemployment and highlights the Labour Party's opposition to the Government's policy. We then see that the editorial is critical of the Government. There is a clear connection between the political view and the style of news reporting in each paper so that basically what the Telegraph and the Guardian are presenting are versions of reality.

The Daily Record and the Sun are next examined. The Record has a picture (a very unflattering picture) of Mrs. Thatcher on the front page. Under it is a banner headline reading "Wanted. Prime Minister urgently required to take over from failed incumbent". This is not reporting. There then follows inside the paper an editorial which is hostile to the Government and placed next to a very nubile young lady on the right. In the Sun the report of the unemployment figures reaching two million does not even appear on the front page; instead it carries the story of a maniac at large. There is a reference to unemployment on the second page but it does not deal with the figures,

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rather it concentrates on the protest aroused by them. The first editorial deals with the TUC's ambivalence towards the Polish Workers' uprising and the second attacks British Rail's latest increase in fares. The Sun is clearly anxious to play down the unemployment question. Indeed, all the papers but particularly the Sun and the Record are breaking the line between factual reporting and editorial comment. The Record and the Sun seem quite unable to differentiate between the two and the line is disintegrated completely.

You also have a hand-out concerned with television and particularly about television news. What we do is record the BBC's Nine O'Clock News and ITN's news at ten o'clock on the same night. We then go on to break down and analyse the content and the quality of each. We examine the extent to which both channels present a view of reality. Time and time again they are so different. Rarely are the first five news items the same and the number of news items in common to both channels is on average only 50%. The problem is that people believe the news as real while the versions differ dramatically. The average time devoted to any particular story is 1.7 minutes and we look at the balance between foreign and domestic news. So we are seeing the news not as propaganda (that would be far too strong a term) but as a construction and our chief interest is how that news is structured.

I would suggest to you that you would need to adjust this material for schools but stress that its attraction lies in the fact that it is not too expensive. So to conclude I would repeat again that we have subverted our course in the College because we believe that to have students coming through the College as media illiterates is dreadful. We have a major responsibility to ensure that after the course they never look at the press or the television or the cinema or listen to the radio or approach any other of the media in the same way again.

Mrs. Elizabeth Liddell, Principal English Teacher, Fort Augustus High School.

The format of my address to you is different from the previous two speakers in that the talk that I was to give you is already in your possession. But it seems to me that a brief summary of the main points raised in the paper might be useful together with a note of some of my own personal experiences, though I must stress that my teaching experiences in the media are by no means typical. This is because at present I am working in a tiny rural school in the Highlands. So these are really general hints and suggestions.

For my own story my interest in the media began at student level and grew when pupils in school began to show a marked interest in, and stimulation by television. This was followed by my first attempt at television studies which foundered on the rocks of my own uncertainty as to my teaching aims and on my students' lack of knowledge regarding the medium. With hindsight I also realised that I was biting off more than I could chew in attempting to use complete television programmes as opposed to shorter extracts. Other problems rapidly emerged - the most obvious one was where in an over-crowded secondary school timetable do you put television and media studies? And then there was learning how to operate the equipment and how to use it in the classroom without having the class wait five minutes while I muttered, twiggled dials, cursed and tried to work out how to operate the machines. What do you do when the equipment breaks down or the tape that you have carefully prepared is chewed and shredded by the machine? Your next lesson plan for two weeks has gone out of the window. There was also the problem of time; teacher time before lessons, preparing, recording and pre-viewing even before setting up the equipment, not to mention the demands on student/pupil lesson

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time. Homework becomes impossible. The fact is that television studies require more contact with classes, not less, which is what minority subjects are normally allocated. Problems also arise with parents who are hostile to the whole idea of television studies and there may be problems with students as well. The latter range from a feeling that the week the course begins they should get straight into watching television programmes to the personal problem of traditional television viewing. Pupils are used to switching on the television in the evening, letting it wash over them for a few hours and then switching it off at bedtime. Introducing the idea of looking at television in a totally different classroom context is not a process which can be hurried.

Added to all this is the intrinsic problem of the ephemerality of television, the fact that it appears once and usually once only, unlike film or newspapers or even pop music. Hence there is a great problem getting hold of slides, stills, scripts, sound-tapes and work-sheets and even when these are available they may be useless if the programme being studied is no longer showing on the screen.

Now to my own programme of teaching work which is centerd on S1 and S2 levels. Here I try to teach visual literacy to equip them with the awareness and vocabulary needed to approach academic television viewing. I deal with visual literacy in great detail because I believe it is the essential starting point and foundation upon which to build the course. As you will see in my paper I also give examples of S3 and S4 courses which are strongly linked to English though here more than S1 and S2 the syllabus may need tailoring to suit your own school.

I'd like to deal with one or two new points which arise from the paper

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and elaborate on others.

1. Why is a still camera so necessary for television studies? The answer is that it is essential in teaching visual literacy. Stills of programmes can be repeated and analysed in depth so that we can look at the background of a shot and examine its influence in the periphery of consciousness which helps us to assess characters. We can also look at character poses and the way they dress and see how these place them in a structured situation. Unfortunately taking stills from television is arguably illegal. It is also invaluable.

2. There is a distinct lack of support material for television studies, a point which must be highlighted though not exaggerated. It is difficult to find magazines or newspapers which can provide invaluable up-dated information related to television such as viewing figures, network ratings or the cost of a particular production. I must confess that I hadn't even heard of Screen International until I was preparing for today's conference.

3. Most schools seem to have 16mm projectors but not necessarily a video cassette recorder. Hence for many schools a more convenient introduction to television studies could be via film though I suggest this from a stance of some ignorance because in my own case I have a VCR but no projector. The fact remains that without the right hardware the job simply cannot be done.

Following the deliveries by the three speakers the Chairman then opened the session to questions from the floor.

1. David Hutchison was asked whether the theoretical base upon which his current work for SCOTEC courses was based would change radically when he moved to a degree course in Communications Studies.

He replied that the base upon which work was done was related very closely to the time available and the level of the students. HND courses placed severe restrictions in both areas and hence the theoretical level of work is limited. However in degree courses the theoretical weight is much greater especially in the later stages of the work. On HND courses lecturers see students in their first year only and make a particular effort to introduce them to different ways of looking at the media but one has to be fair and say that typical HND students don't engage terribly well at a theoretical and philosophical level.

2. The next questioner referred to Mrs. Liddell's point about parents' misgivings in relation to television studies in secondary schools; was there evidence that this resistance was on the decline?

Mrs. Liddell first of all stressed that such resistance only existed in a tiny minority of cases but added that there was no sign of this suspicion going away. It showed itself in a variety of ways - a reluctance to allow pupils to watch evening programmes for study the following day, an attitude which implied that they saw television as flippant, frivolous, not educational, to the more specific arguments such as "Watch TV! That can't possibly be homework" and "You mean you

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spent three lessons today just watching TV?"

John Izod explained that this attitude towards flippancy was also prevalent among a tiny minority of university undergraduates taking film and television studies but that such notions were quickly rectified with their first assessment (laughter).

3. The next questioner suggested to the panel that in all areas of media education the question of consumer resistance had to be faced. It seemed as important to educate parents into the value of media studies as it is to educate pupils.

The Chairman at this point refuted the view that good education traditionally has to be serious and unpleasant. Such an attitude has calvanistic overtones but it should be argued very persuasively that education is for life, life is for enjoyment, therefore education is for enjoyment.

John Izod expanded on the importance of the "enjoyment factor" in media studies and contended that most aspects of a typical course should be pleasurable, even sub-titled films. One of the aspects of the film study course at Stirling University is to show that pleasure is an integral part of the viewing experience. Hence the concept of pleasure itself in relation to the media becomes something one wants students to examine in depth.

4. A primary school teacher raised the question of resources, stating

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that in her school she was lucky in having a VCR and a 16mm projector but not many primary schools were as fortunate as she. Money must be made available to an increased number of schools to purchase hardware and the irony seems to be that many schools do have spare cash floating around even in these days of economic hardship. The speaker felt it was a question of persuading staff and senior colleagues who have access to these resources to spend them in the field of media studies - unfortunately many such people are often hostile to such development. Had Mrs. Liddell encountered any such opposition.

Mrs. Liddell replied that her own situation was very fortunate in that she had received strong support from colleagues and from local authority officials but this did not apply to all heads in the Highland Region. She too was concerned about the importance of making the maximum use of facilities available in a given area. She had addressed a meeting of head teachers in the Highland Region, arguing for growth in the provision of media studies hardware but had not met a terribly enthusiastic response. Interest and concern did not appear to be there. Yet she had gained the impression that facilities within the authority were often under-used and that people who could use them were not getting access to them. She had been lucky in that when she started her course she had been given a VCR and a television monitor but she felt that pressure in other schools would have to come from the staff in those schools.

5. The last questioner asked Mrs. Liddell how long it had taken to establish her department within the school and how television studies fitted into the overall timetable.

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First Mrs. Liddell replied that she, on her own, was the department, which made life a good deal easier. Television studies was introduced by her into the English timetable and the decision as to when to start it was at her discretion. As far as fitting television studies into the timetable was concerned the bulk of her time came from English lessons, a lesser amount from Social Education time in S1 and S2 and for senior certificate students she was able to incorporate television studies and English because on the 'O' grade English Literature paper there is a question on television or film. She had also found that for non-certificate pupils television studies fitted very neatly into the Integrated Studies programme and because of the need to stimulate such pupils there were less problems in this area than any other.

SEMINAR GROUP & PLENARY SESSION REPORTS

During the day's programme, delegates split into Seminar Groups on two occasions initially on a random basis and later in specialist groups (Secondary, Higher, F.E. etc).

The following summaries were submitted by "Reporters" attached to each group.

The Seminars were followed towards the end of the conference by a "Brains Trust" at which delegates were invited to direct issues to a panel of educationalists concerned with the promotion of Media Education.

Seminar Group 1. PRIMARY AND SECONDARY

The discussion ranged from questions on the need for greater technical knowledge on the part of teachers, to whether Media Studies should be developed as an examinable subject, up to and including Higher level.

The main points and questions arising from the seminars included the following.

a) Given that the opportunity to study the media already exists in most primary and secondary schools (in the latter case as part of English, Modern Studies, Drama, Modern Languages, even Science) why is it considered necessary at all to be talking of "constituting the subject" and "establishing" Media Studies on the curriculum.

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It was felt that the avenues for development already existed, but could only be broadened by the provision of extra (or perhaps redirected) finance, resources and teacher expertise.

b) The group felt that a fruitful study of the media could only be achieved by integration and co-ordination of many departments and staff within a school. Indeed there should be a common policy towards media studies throughout the school. Perhaps one way of facilitating this would be for each department involved to have one member of staff given particular responsibility for development with that department, and for co-ordination with others.

c) This led to a discussion on staff training. It resulted in the group agreeing that all media studies teachers should be properly trained, and that facilities for such training should be accordingly expanded in the colleges of education. Colleges must alert their students much more to television/radio/videotape as a subject for study rather than merely as a teaching aid. At present developments at grass roots level in media studies often appear to have started where a teacher has taken a technical interest in Audio Visual equipment and then developed a more "aesthetic" awareness. This has inevitably led to many enthusiasts being self-taught, not necessarily a bad thing in itself, but hardly the way forward on an expanded scale. In-service training is required if only to avoid the embarrassment of a technical breakdown where a pupil rather than a teacher is able to rectify the fault.

d) The primary school teachers were able to give examples of successful media studies being carried out in their sector, and this led the group to discussing at what level the subject ought to be initiated in schools. Certainly integrated studies in primary schools made the going easier at a curriculum development level and the group

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agreed that the mid-Primary stage was probably the most appropriate at which to begin. This was in contrast with Mr. Thompkin's view that it should start at pre-school age. An interesting point was made here that between the ages of 8 and 12 many pupils seem to have an intuitive sense for film and television - they can identify technical sophistication or the appropriateness of a piece of theme or mood music.

e) Returning to the question "What is to be taught?" the group took a divergent line, approaching the problem via the questions (1) should there be a Certificate course within the Secondary School Examination system? and should there be a recognised qualification for Media Studies teachers?

On the first question the group disagreed within itself, some arguing that the subject was part of "education for life" and therefore did not require examination, others arguing earlier acceptance and growth of the subject if it were examinable. Most members agreed that Media Studies teachers should be formally qualified, and it was suggested that to embark on a Higher Education Media Studies Course we might need to have studied the subject at a lower level first.

f) Considerable time was devoted to discussing ways in which media studies could be firmly anchored to the curriculum, given that it was not likely to emerge as a new subject in isolation. The crucial role of Resource Centres was stressed here.

g) As a final conclusion the group re-affirmed their belief in the necessity to develop media studies in schools. If, as had been said earlier, education was for life, and the media strongly affect

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our lives then the education system cannot continue to ignore the media.

Seminar Group II SECONDARY SCHOOLS

In the first session the group addressed itself to the questions "who are the learners, what should be the broad aims of media studies, and at what age should the subject be introduced?"

1. The group agreed with the Chairman that media studies is for everyone, but particularly all children at all levels in the secondary sector. It was felt that any course must be carefully structured, and that teachers should not confuse media studies with communications studies, the latter showing a traditional bias away from the moving picture. The group tended towards television as the main focus for media studies development because it is immediate and universally available.

2. In its discussions on the aims of media studies courses the group identified the following areas as of higher priority.

   (i) To discriminate amongst and evaluate the media.
   (ii) To be aware of conventions both industrally, technically and socially.
   (iii) To appreciate the creative potential and dynamics of the media.

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These, the group agreed were objectives at the secondary school level, but as the response of much younger children to such media phenomena as "Multi-coloured Swap Shop" had demonstrated, it was arguable that "media sense" could be developed well before secondary school. No agreement was reached on whether or how Media Education should be introduced at Primary level.

During their second session the group went on to consider the curriculum for secondary school media studies in more depth. They felt that S1 and S2 pupils should learn how to "read" the media e.g. the "language" of television, film and the press. S3 and S4 students should find that media education permeates the whole curriculum, as at the Deans Community High School. It was regretted that many schools have neither the technical facilities nor the teacher expertise to execute such a philosophy; more pre-and in-service training is required, there should be a redistribution of educational resources to help establish the subject, and some form of examinable status would be required.

Seminar Group III HIGHER EDUCATION

a) General

It was agreed that there were cogent reasons for seeking the spread of media studies, including the importance and power of the mass media and the fact that media studies could be a useful complement to, and in some cases substitute for, English.

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It was felt that "media studies" should be interpreted flexibly to suit varying educational circumstances: for example, TV material, attractive in other ways, becomes quickly obsolete and it may be easier and cheaper to study radio. Alternatively, useful and sophisticated work may be done with comics. Furthermore, the needs of different age groups in primary and secondary schools will require specific attention.

There was mixed feeling about the extent to which complex media analysis could occur below secondary fifth year, but it was felt that useful work could go on throughout the secondary range: more doubt existed about precisely what should be done in primary schools.

Four problems emerged: there was a need for a body of knowledge on schools media education on which teachers could draw: there was not enough money for materials: training for media teachers was seen as desirable: there were doubts about the best departmental context for media studies in schools.

b) Higher Education

The central theme of the discussion was the nature, boundaries and aims of media studies. In the universities, film studies had assumed an early predominant role, for identifiable reasons, such as the large body of critical writing on cinema, and the BFI lectureships. In the English polytechnics, there was a broader communication/media studies approach. There was a feeling that

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there should be a more comprehensive and careful definition of media studies than has emerged so far.

Work on all aspects of the press was important, the centrality of the role of advertising in many areas was stressed, radio should not be ignored: there was some debate about how comprehensive media studies should seek to be.

Different institutions would inevitably develop different emphases. There were varied opinions about the relationships which media studies might develop with other disciplines.

There was a lengthy discussion about vocationality: there were differing views, but a strong feeling emerged that in the worsening economic climate, higher education media courses must take into account the employability of students.

Problems for the future included the difficulty of maintaining current levels of expenditure on media studies in higher education as well as that of developing courses at a time of spending cuts. There was also the difficulty of matching media studies training for teachers to different levels of educational requirement in primary, secondary and tertiary education - particularly given the sophisticated nature of the media studies courses which will be producing some of the teachers.

There was wide feeling that the role of practical work in media studies could be of considerable significance: discussion was needed.

Positive steps for encouraging media studies should be taken forthwith and should include a media studies newsletter as an apparently much-

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needed source of information (even on such basic matters as educational aids) and a journal which would provide a forum for debate and bring together those working - at the moment in a scattered and isolated fasion - in the same field. The debate on media education which had taken place in England in the seventies could provide a useful source of ideas.

Finally, it was felt that the success of the conference indicated the need for more such occasions, which might be relatively informal, at which teachers and others in different fields of media education could usefully meet.

Seminar Group VI FURTHER EDUCATION

The first session began with a general agreement that one disconcerting feature of the use of the media and in particular with television was that participation was usually at the level of entertainment with little critical appraisal of either the programme or its motives.

It was suggested that these wider issues be examined with an attempt to look at such issues as the technologies involved, the image of television and the media in general, and the images of the world which the media project and how these impinge upon our own images and cultural values.

First it is necessary to define the media. Are we interested in it

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as a means to an end or as a discipline for study? We must define the terms and jargon associated with the media. The effectiveness of 'demystification' will depend upon the precision within the study and therefore it must be controlled by closely defining the objectives of media studies.

In general terms the 'mass media' was the area of study i.e. television, radio, newspapers, magazines and the cinema. Common to all were the elements of finance and advertising as persuasion.

Therefore a distinction must be made between the medium and the media.

The study would relate to the 'message' and its impact on our cultural values and to how this impact is controlled.

The aims would be to consider the combined effect of the mass media although it was recognised that only at higher levels could an esoteric approach be adopted and at many levels the most appropriate vehicle for study would be to look initially at a particular programme as topic. In this way techniques for supporting a particular viewpoint may be studied together with the characteristics of the particular media which promotes the image.

The study of the craft of the particular media, for example programme production or journalism, by projects can often be effective at lower levels.

It was suggested that B.F.I. teaching packs, where simulation and gaming techniques are widely used, are valuable at most levels of study.

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It was also recognised that resources are important and that central funding together with involving commercial companies, who are often very willing to assist, will partly alleviate this problem. However at some point the handling and use of expensive equipment will be necessary and at present this is a major obstacle to effective study of the technology.

Moving to the impact of media studies or the participants' enjoyment of the mass media there was some measure of disagreement as to whether the entertainment value would be enhanced or lessened. It was agreed nevertheless that it was important to give sufficient understanding so as to be able to make value judgements which were not necessarily those of the producer.

Finally who at present is qualified to teach media studies?

It should cross subject boundaries but thus in our present educational system may well also lose its identity and be given less attention.

If it is to survive as an important discipline it must establish an identity and should be appropriate to all levels of study. At present it must be considered as closely related to communication studies and will inevitably, at least at present, remain within this teaching domain.

As specifically trained specialists with degree level qualifications in media studies come on stream a more clearly defined identity may emerge.

The second seminar session was directed specifically towards the

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development of media studies in the Further Education sphere.

It was felt that in F.E. the approach was likely to be very varied as the responsibility of staff for these studies, their background and experience would vary widely both from sector to sector and establishment to establishment. Particularly with films very little expert knowledge would be available.

It was felt that the main justification, whatever the vehicle for media studies, would be an aid to the accepted conventional area of communication studies which was already clearly defined and an integral part of most F.E. courses. Often with vocationally based courses the question to be answered was 'will it help me to get a job?'

In many courses time was at a premium and depending on course structure a meeting may only occur once a month giving considerable problems of continuity.

Frequently basic educational standards would limit an in-depth study while perhaps at this level only a superficial study of the impact of the media on behaviour and cultural values would be appropriate. Again if a project-centred study was to be considered the cost elements may inhibit the equipment intensive areas of study.

A useful step might be the formation of ad hoc media studies teacher groups, where those with experience could pass on their knowledge to others about to embark into the field.

Again BFI teaching packs were suggested as a basis for media studies

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and then at a later stage, equipment and technology could be included from central resources or using commercial contacts.

F.E. is usually initially interested in media as a means to an end and seldom as a discipline for study. It is therefore likely that media studies will continue to hold a position of low priority often due to other demands on available study time. It was thought therefore that an alternative initial approach could be through such agencies as college film societies.

It was felt that there was a danger that at higher levels media studies could become a discipline with the main aim of providing teachers of media studies at other levels and could lead to a sterile theoretical approach particularly suited to conventional assessment systems. Such an approach may well concentrate on arguments which assign motives to particular features of the media which in practise do not exist. Even at the level of newspapers the design is partly to entertain and often media studies can lead to considerable expansion and distortion of these supposed motives. In essence it is often market factors which create and perpetuate the media images and not necessarily the reverse.

Eventually when media studies is established at primary and secondary levels of education the task of establishing it as a separate study at F.E. level may be less traumatic; perhaps even less necessary. The consumers at this level are certainly more likely to question its value as a study and in many cases it may be difficult to justify outside the constraints of the vocationally based elements of communication studies.

No clear directions were indicated by the group except perhaps that both staff and students should become more aware of the influence of the media and a hope that perhaps its use, even if not as the subject of

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study, will be less innocent than before both in the areas of education and entertainment.

"Brains Trust"

The conference concluded with an open forum when delegates were invited to direct questions and comments arising from the day's deliberations towards a panel of educationists with a particular interest in the development of media education.

The panel comprised: Mr. Hamish Ross, Education Officer, Dumbarton Division, Strathclyde Regional Council.

Mr. David Butts, Research Fellow, University of Stirling, formerly Head of Media A.V. Dept., Jordanhill College of Education.

Mr. Philip Simpson, Head of Education Dept., The British Film Institute.

Mr. David McNicol HMI, Secretary to the Consultative Committee on the Curriculum.

Mr. Tony Lavender, Senior Lecturer, Media A.V. Dept., Jordanhill College of Education.

Mr. Kevin Cowle, Film Education Officer, The Scottish Film Council.

and was chaired by Mr. Thompkin.

1. The Panel were asked their advice on the most appropriate follow-up activities which might capitalise on the Conference. Philip Simpson recommended the organisation of local pressure and curriculum development groups, the identification of educational

areas (both geographical and curricular) for further attention and the exploitation of sources of financial aid. Mr. Cowle outlined tentative plans for a Scottish Media Teachers' Newsletter, which would hopefully reduce the sense of isolation felt by many teachers working on media studies.

David McNicol drew an analogy between developing media studies and knocking a hole through a brick wall - each person should "hack away" at his own particular bricks. He pointed out that contrary to some expressed opinion during the day, the C.C.C. had welcomed the document "Media Education in Scotland - Outline Proposals for a Curriculum"* and wished to see its recommendations carried out. What the C.C.C. had reacted against was the notion of the separate subject, but he emphasised that the Committee saw opportunities for all the aims and objectives of the document to be achieved within the existing curriculum.

2. The next question from the floor was concerned with employment prospects for those who had undergone media education at a tertiary level. The questioner suggested that if media education was indeed in demand amongst prospective employers this ought to facilitate the establishment of more media eduction courses. Colin MacLeod (Edinburgh College of Art) supported this argument from the floor and stressed that not only the mass media themselves, but local authorities, the advertising industry and some levels of general managment required qualifications in media studies as a condition of entry. Stuart Redfern (Dunfermline College of Physical Education) supported both speakers, stressing the importance of demonstrating the vocational value of such courses.

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* published by SCET/SFC Spring 1979, available on request from SFC at £1 per copy.

Professor Lockerbie acknowledged that media studies had to cover a wide spectrum of skills and satisfy a wide range of expectations, but suggested that vocational aspects should not be over-stressed. Media Studies in his opinion were most likely to flourish alongside other "academic" disciplines.

3. The debate reverted to the question of local initiatives, and Mr. Lavender advocated the setting-up of local development groups and the dissemination of low-cost resource materials through such groups. He added that in his view more pressure should be brought to bear on the C.C.C. to encourage the development of media studies. In a post Munn and Dunning situation the time was particularly ripe for the C.C.C. to be taking new curricular initiatives at Foundation level.

At this point Professor Lockerbie from the floor proposed on behalf of SFC a four point plan to keep the media studies momentum rolling:

1. the introduction of a regular Scottish Media Education Newsletter;
2. the formation of a Scottish Media Studies Teachers' Association;
3. the establishment of local curriculum development groups.
4. the initiation of a Scottish Journal for Media Studies.

4. David Butts stressed a further necessity, that of in-service training for teachers and lecturers. He argued that there should be a concentration upon simple methodology and here Colleges of Education have a crucial role to play. Hamish Ross added the need to evangelise the promotion of media studies both in Colleges of

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Education and with Local Education Authority Structures. This would enable the decision makers within the authorities to appreciate what it is the teachers are hoping to achieve.

5. Philip Simpson went on to describe some of the British Film Institute's experience of in-service courses, and reminded the Conference that a considerable resource of low-cost teaching material had already been generated by the B.F.I.

6. George Crossan (Head of the Television Dept. Aberdeen College of Education) raised the question of whether media studies should aim to be so critical of the media, as the day's discussions had seemed to suggest. He rejected the implication that editors, producers and directors deliberately attempt to manipulate their audience. In agreeing with the inherent danger of viewing the media suspiciously, David Butts felt that the integrity of the individual media creator should not be undervalued.

Philip Simpson accepted the point being made and agreed that the long term objective of media studies should be to make the viewer more aware, but not totally disenchanted. In his view media education was much more about processes, production and impersonal sources of measuring than about deliberate political or social manipulation. A speaker from the floor added that a strong emphasis should be placed on enjoyment.

7. The question of examinations was raised and taken up by David McNicol who stated that in his view the cause of media studies would not be enhanced by its elevation to examination status. He added that he was concerned about a recurrent suggestion during

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the day that only Media Education deserved massive support and promotion. Curriculum change should be in response to the changing demands of the consumer, not as a result of pressure groups lobbying. Dr. Munn, both in his Report and personally, did not favour a subject-based curriculum; he wanted the base to be in modes of knowledge. This favoured the development of media education as did his stress on short courses.

Stuart Redfern asked Mr. McNicol how the C.C.C. identified and assessed children's changing needs to which the reply was that change came through discussion and consultation with the education profession as a whole. The point was then made from the floor that the day's conference did represent an exceptionally wide range of professionals drawn from virtually every educational sector.

8. The debate reverted to the earlier question of examinations in media studies and Tony Lavender asked why there was a body of opinion opposed to assessment. John Caughie concurred that examinations were not necessarily undesirable and went on to reinforce the analogy drawn in his introductory paper, linking Media Studies and English, the latter being traditionally very examinable.

Stuart Redfern warned that the promoters of media studies were in danger of seeing themselves enmeshed in a long-running battle to get wider acceptance for the subject. This ought not to be the case, he said, because there was already a considerable educational move in this direction taking place.

9. In summing up the Chairman, Mr. Thompkins, made four points:

1. It was an important achievement to have brought together so many diverse areas of formal and informal education. For a single-topic Conference such a gathering was in his experience unique.

2. It was clear that there had to be an element of progression within the development of Media Studies and he welcomed Professor Lockerbie's plan as the beginning of a phased programme.

3. He felt that the Conference had made considerable progress in identifying three central issues: (a) it had established that the audience for Media Studies was a universal one; (b) it had established that the primary aim of Media Studies was demystification; (c) Media Studies had to be made compulsive not compulsory.

4. The impetus created by the Conference had to be maintained.

Note: The Editor is grateful to Phia Allison, Peter Gayfer, Mary Muir, Neil Blain and John Brown for their help in compiling the Seminar Group and Brain Trust Forum reports.

APPENDIX

PAPERS PRESENTED TO THE CONFERENCE.

Constituting The Subject - John Caughie.

Stirling University Film Study Course - John Izod

Glasgow College of Technology Communications Studies Course - David Hutchison.

Television Studies in Secondary Schools - Elizabeth Liddell.

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Media Studies: muddy streams and polar bears

John Caughie

> "The story is told of an ancient tribe whose people lived a comfortable and unchanging existence. The children of the tribe were brought up in the traditions of their fathers and were taught how to fish in clear streams and how to hunt the sabre-toothed tiger. Then the snows came and the streams became muddy, and the sabre-toothed tiger moved south. But the tribe preserved their traditional ways. They cleared a small part of the stream so that the children could continue to fish, and they stuffed a tiger's head so that they could learn to hunt. Then a radical young tribesman approached the council and asked why, instead, the children were not taught to fish in muddy streams and hunt the polar bear, which had recently begun to ravage the villages. But the council was angry. 'We have always taught how to fish in clear streams and how to hunt the sabre-toothed tiger. These are the classical disciplines. Besides,' they added, 'the curriculum is overcrowded.'
>
> The Popular Arts, Stuart Hall and Paddy Whannel (1964)

Hall and Whannel's cautionary tale still makes a useful starting point for a paper on media education in Scotland: sixteen years after the publication of their persuasive case for the study of media in schools, and seventeen years after the Newsom Report urged 'a strong claim for the study of film and television in their own right', there is very little evidence of systematic media education in Scottish schools. This is all the more peculiar since developments do seem to have taken place within the English school system during the same period: there are about sixty institutions, grouped in regional consortia, who teach the AEB 'O/A' Level Syllabus in Film Studies which concentrates on film industry, authorship, genre; there are about sixty CSE courses on media-related studies; there is an Oxford 'O' Level Syllabus on television and an AEB 'A' Level Syllabus in Communication Studies; the British Film Institute and ILEA run a sixth-form course in Film Studies

which focusses on film narrative, documentary, and film and politics: and there are a number of in-service courses for teachers, and adult education courses specifically designed to feed back into the educational system. Meanwhile, in Scotland, it seems that formal education is still clearing the streams for the children to fish in, and the media polar bear is still ravaging the villages.

Now two things should be said about this. The first is that the diversity of educational activity in England does not mean that they have solved the problems of media education. What it does mean, though, is that there are documented mistakes which Scottish education can learn from in defining its own approach to the media. The Scottish system seems to me to afford the possibility of a much more concerted and coherent policy towards teaching the media than the various policies and strategies which developed piecemeal during the late sixties and seventies in England.

The second thing to be said is that the 1980s are clearly not going to be an easy time in which to extend the curriculum in the direction of liberal studies. Callaghan's October 1976 speech at Ruskin College, which opened (and closed) the 'Great Debate' about educational priorities signalled the end of a particular philosophy of social democratic education which had more or less characterized Labour governments since the forties, and which had broadly encouraged the extension of democracy through the education of a democratic citizenry. The present government's 'intellectual monetarism' (the need to squeeze out the excess non-productive intellectual activity which is swilling about in the educational system) is an extension, rather than a reversal, of the last government's educational priorities, and it is now reinforced with ruthless economics. So it is not going to be enough to analyse this period of educational history as simply a 'bad patch' which will revert to normal with the fall of the government or the recovery of the economy. In the face of this adverse climate, media education cannot simply wait until we turn the corner, particularly since the one thing which seems likely to develop in the coming decade is, precisely, the power and complexity of the media. What the adverse climate imposes on media education is the absolute necessity of clear arguments, clear strategies, clear definitions, and achievable objectives. Both the lateness of Scottish education's entry into the field, then, and the difficult conditions under which it enters, can be turned to some advantage, and could result in a more

concrete sense of what constitutes media education, and what kind of teaching it requires.

This is to assume that the desirability of some form of teaching the media is accepted. In a sense, I do assume this, largely because I cannot conceive of a rational educational argument against some form of attention (however occasional or unsystematic) being paid to anything so culturally pervasive as the media, or to any social force which so extensively shapes the context in which education takes place. The assumption has evidence to support it: numerous government commission reports and working party recommendations suggest an official recognition of the desirability of media education; and the variety of isolated short course on advertising, newspapers, television programmes or Westerns included in the teaching of Arts Departments, English Departments, Modern Studies Departments, suggests a recognition among teachers of the need to engage with the forms of cultural production which are most familiar to students. What is at issue, however, is not the general desirability of paying some attention to the media, but rather the precise forms and objectives of a systematic media studies. To be a universally accepted Good Thing seems to me to be the educational kiss-of-death precisely because it obviates the need for hard definitions (witness the case of drama in education). In the face of good will what is needed is good arguments - concrete and compelling, and originating from small organized bands of highly motivated teachers.

What follows is intended as a contribution to those arguments; a preliminary chart to mark out some of the boundaries and swampy patches which have been encountered so far, and some of the solid ground that has been achieved. It takes the form of a history, but its function is topographical.

1. Film and the extension of experience

The usefulness of film as a visual aid in the teaching of a wide range of school subjects was widely recognized in the late twenties and thirties, a number of companies were formed to make films specifically for schools, and offical recommendations recognized the importance of increasing the supply of projectors to schools. While this narrowly instrumental use of

film has very little to do with media studies, it is at least worth recognising that this is where we first came in, and that this use of film is still much more common in schools than the use of film as part of a study of media.

At the same time, a more subtle instrumental usage appears in the thirties through the agency of the art documentary movement associated with Grierson. Central to this movement was the idea of using film to extend social experience and thus cement the relationships of democracy and empire. Film could bring home to the British urban dweller the lives of herring fishers, hill shepherds, overnight mail sorters, or Ceylonese tea pickers, and thus make him/her more aware of the diversity of society. While, again, such a use of film is hardly media studies, its extension, the idea of using film to extend the experience of students and to offer models of social behaviour, is a fairly pervasive one and has done a lot to define the kinds of feature films which have been thought appropriate to show in schools, and the kinds of question which it is appropriate to ask of them: if you were poor and couldn't get work, would you steal a bicycle?

The point is that the instrumental use of media, whether it be to illustrate maths or morality, history or social democracy, cannot have anything to do with the study of the media, precisely because it treats the medium itself as innocent, a mere window on the world, passively allowing the world to be seen without intruding upon it. Here, it is simply necessary to mark media studies off from this instrumentalist visual-aid approach, at the same time recognising that it has a long history and appears in many guises.

2. Discrimination and popular culture

With the increased access to television in the late fifties and early sixties, and particularly with the development of a less paternalistic commercial television, the idea of using media in the schools began to lose its innocence. It was no longer adequate to think of the media as simply illustrations of the world; they were now recognized as being potent (and in many quarters, sinister) forces in shaping it. The standard educational response to this (found notably in the Newsom Report) was that the media must be incorporated into education as a way of innoculating students against the debasement of cultural standards which could result from over-exposure. Applying Bruner's liberal precepts

of starting the educational process from where the students are, the object of media studies within this approach was to teach discrimination, finding the students at Crossroads and leading them at least to serious television drama, at best to a good book.

The notion of discrimination in cultural education is closely associated with the work of FR Leavis, and it was Leavis's highly influential view of culture as an expression of potentially enriching values which had to be preserved and protected against the barbarisms of mass society that implicitly defined the 'innoculation/discrimination' approach to media studies. Leavis placed culture as a single thing on a unified scale of values within an assumed consensus, with a 'high' which was to be cultivated and passed on and a 'low' which was to be deprecated. The 'mass media' did not come very far up the scale.

Importantly, for Leavis the central discipline of a liberal education was the study of English literature since it was from there that students could not only receive the collected values of their cultural heritage, but could also approach and assess the values of contemporary culture as a totality. While Leavis did not himself engage in the analysis of popular culture, his work was of immense influence in defining the context in which serious attention to the media could take place, and in defining the priorities of humanist education: the importance attached to English in curricular developments since the forties owes a lot to Leavis and his disciples. For media studies of the Leavis school (Denys Thompson's Discrimination and Popular Culture, published in 1964, is the key text here) literature offered a standard which the best of popular culture could emulate, and which students could be encouraged to use as a measuring stick.

This is clearly a crude and schematic sketch of a massively important development in contemporary British culture. The extent of Leavis's influence in the study of the humanities and, to a degree, the social sciences, is hard to assess since it is so pervasive. At this point, it is enough to recognize that the 'discrimination/innoculation' approach to the media has been, and probably still is, the dominant approach at least in unsystematized media education: dominant precisely because it is unconscious, untheorized, and common-sense - we want our students to value what is best.

3. Effects studies

The response of empirical sociology to allegations of the harmful effects of the media was to attempt to establish precise correlations between depicted behaviour in the media (particularly television) and various forms of social behaviour (particularly violence and sexual 'permissiveness'). In the sixties, much of this research was done in America, and its importance was as much to call into question the methodologies of empirical sociology, as to show up any precise and invariable correlations. The difficulties of value-free experimentation became apparent, and different research projects produced conflicting findings depending on the way in which the experiments were set up and the questions were framed.

Whatever the refined uses of effects studies (and there are some), both their conduct and, crucially, their interpretation are highly specialized skills, and are clearly not appropriate for media education at school level. It is important, however, to distinguish this idea of 'effect' as a precise correlation between media message and social behaviour (do the media cause violence?), and the idea of 'effect' as a more general and more extensive ideological force (what 'effect' do media representations of women have?).

4. Cultural Studies

At the same time as a Leavisite school was defining its approach to teaching the media, the definition of culture which Leavis offered was being seriously challenged in a way which has profound implications for media studies. Richard Hoggart's The Uses of Literacy (1958) looked at the social arrangements, language, idioms, and cultural practices of working class life and ascribed cultural significance to them; Raymond Williams, in Culture and Society (1961), traced the line of critical thinking about culture in nineteenth and early twentieth century England, and found a series of debates and interventions about culture and society, class and industrialization, which formed a tradition of political and cultural thought where academia had only found instances of good writing; in The Long Revolution (1965) he attempted to extend his analysis into forms of popular culture and communication; for history, EP Thompson's The Making of the Working Class (1963) uncovered a history of working class formations and political organization which had been largely

ignored by academic history, and, importantly, traced the development of a working class identity not simply through its economic struggles, but also through its cultural practices and manifestations. It was in the context of this re-examination of the notion of culture that Hall and Whannel's The Popular Arts appeared.

What all this work did (and the fact that it all appeared within such a short space of time is important) was to challenge the notion of a unified and hierarchical national culture which extended from 'high' to 'low' art, from refined to popular culture, and to put in its place a plurality of distinct cultures. It defined culture not as something which one had or did not have (the idea of being or not being 'cultured'), but as a system of practices which was active in the making of social formations and class identities. Within this definition, culture could be studied not as a single scale of values agreed by universal consensus, but as discrete, coherent, and relatively autonomous sets of practices (eg., the brass band) and agencies (eg., the Methodist church), which, when put together, produced the totality of social relations within a given society in a given period. In 1964, the Birmingham University Centre for Contemporary Cultural Studies was established under Richard Hoggart with just such a study as its brief.

Cultural Studies challenged Leavis on two fronts: by opening up the notion of distinct cultures, it challenged the validity of discriminating and evaluating between different levels of a unified single culture; by offering itself as a study of the cultural totality, it challenged the central place which Leavis gave to English Literature as the only totalistic discipline. Both of these have substantial implications for media studies.

5. Culture, media and ideology

As it developed through the late sixties and seventies, Cultural Studies showed an increasing concern with the media. This concern marked a certain passing of the confidence of the 'old New Left' under whose auspices Cultural Studies had first been defined, and an increasing awareness of the cultural determinations exercised by the 'consciousness industry'. If the early work of Cultural Studies had concentrated on the ways in which social formations defined themselves in their culture, later work,

particularly post-1968, was concerned with the ways in which social formations and individuals were brought to identify themselves with their representations in the media: it was the media, rather than the collective practices of a social group or community, which seemed to be offering definitions of what it was to be working class, what it was to be a woman, or what it was to be a militant. The media came to be regarded not simply as aspects of culture, but as ideological apparatuses. Their ideologogical operation was not necessarily a conscious attempt to manipulate the minds of the nation, or to affect people's voting patterns - it was not, in any simple sense, a question of bias - rather it was a question of providing sets of identities and social positions, and of papering over real contradictions and tensions in social relations with human interests stories and dramas of everyday life. The media seemed to secure and reinforce certain social relations and certain social identities by representing them as what is natural, a part of the natural order, unchanging and unchangeable.

This ideological operation, while not necessarily consciously pursued, was clearly determined by the institutional structure of the media, and their relations with the State and with the market-place: certain forms of representation, and certain images, sell newspapers, or films, or advertising, or television programmes more easily than others. Thus an adequate understanding of the media came to involve not only an analysis of the texts themselves and their ideological functionings, but also an analysis of their industrial and commercial structure with its various professional practices and its various relations with the State and with the world of capital (the conglomerates, for example).

It is this tradition of media study which, if it doesn't have all the answers, seems to me to be asking the most productive questions.

6. Film (and occasionally, Television) Studies

It would not be appropriate in a conference on media studies to make a special case out of Film Studies, but there are a couple of points of some significance which should be made:

a) Partly because of its easier appropriation into traditional notions of artistic expression (relative, that is, to newspapers, advertising, and even television), and partly because of a number of specific and vigorous critical debates which emerged in France in the late fifties and in Britain in the early seventies, film has reached a higher level

of theoretical elaboration than any of the other media. While some of this elaboration is fairly inaccessible, and while it may have been achieved at the expense of the empirical work which has been done on, say, newspapers, it has introduced a number of key critical concepts to thinking about media - realism, narrative, authorship, genre. The importance of these concepts is that they have pulled the study of film (and hence, potentially, of related media) away from the merely sociological, while at the same time resisting the merely literary, and have tried to focus questions of pleasure and entertainment, which are liable to be missed in the sociological approach. It is after all the pleasure of the media, their 'entertainment value', which gives them much of their social and ideological power.

b) Because of this theoretical elaboration (and probably because of, rather than in spite of its inaccessibility), it became possible to argue the study of film as an academically respectable discipline worthy of attention even within the Arts Faculties of Universities. The argument was considerably assisted by a number of more concrete factors (the fear of falling student numbers, for example, or the BFI lectureship scheme which seeds the academic ground with one film lecturer a year in the hope that a thousand flowers will bloom), with the result that there are now a number of courses on Film (and occasionally, Television) Studies at universities, and an even larger number of courses at polytechnic and college of education level. The practical implications of this have to do not only with the provision of trained teachers, but also with the more general question of legitimation: historically, areas of study have tended to become legitimate, and arguments can be conducted for them throughout the educational system, after they have won recognition in the higher strata of the system, and particularly in the universities.

This, then, is not to collapse media studies into Film Studies (with or without television), and media studies seems more appropriate to the primary and secondary system than a pure specialization on film; but any argument for media studies has to pay attention to the development of Film Studies, both because film is one of the media and has developed certain critical terms which are indispensable to the study of other media, and because of the institutional and academic status of Film Studies. Film Studies, that is, has both a conceptual and a strategic importance for the development of media studies in Scottish schools,

providing both a precedent of educational acceptance, and a hard-edged conceptual and educational definition.

The point of this history is not simply to tell the narrative of how it was we got to wherever we are; rather it is to sketch in the points of orientation which media atudies will need in order to fix its position. It also helps to delimit the territory: effects studies are quick-sand which should be surrounded by a high fence and warning signs, and the use of media as exemplars of social behaviour for approval or disapproval is over the edge of the world. The use of the media to show life in other countries, in other times, or in other forms of social organization is clearly a perfectly legitimate usage, but it belongs on a different map.

My own feeling is that the most adequate and most productive approach to media education will be developed out of the concerns and critical concepts which emerge in the conjunction of Film Studies and Culture Studies. (Even the substantial disagreements between the two areas have been productive.) For education, such an approach is less concerned with the cultivation of taste and standards, and more concerned with developing the student's knowledge and understanding of how the various media are produced, of how, in their turn, they produce certain kinds of representation of the world, of the place which pleasure and entertainment occupy in this, and of the ways in which institutional, ideological, commercial, creative, and pleasurable factors are related to each other.

Where does this leave discrimination? In the sixties and seventies it was customary to place the 'discrimination/innoculation' approach as the antithesis of a Cultural Studies approach: the one was evaluative, the other was not. I am not sure that such an absolute opposition can be sustained. In the sixties many of the positions of Culture Studies were formed in polemical opposition to evaluative criticism and, in particular, to Leavis: such a polemic was necessary to displace Leavis's view of culture from its position of dominance and common-sense. In the 1980s, while it still seems to me to be necessary to oppose the view which privileges taste and conceives of culture as a single thing, and while discrimination is still not the object or justification of media studies, it does now

seem possible to think about evaluation and innoculation in a different way.

In the first place, it seems to me that teaching the media should indeed involve supporting some forms of representation against other forms of representation, some images against others: to repress the values on which that support depends is simply to mystify the students, and to throw everything back on to taste and personal response. The point about evaluation is not that it shouldn't happen, but that its terms should be made clear and accessible to everybody. The danger of the traditional discrimination approach was that it assumed a consensus of values within a unified culture which made it unnecessary to be clear about where the evaluations were coming from. Media studies can no longer assume such a consensus, but neither can it continue to pretend that it is not itself making evaluations, and inviting its students to make evaluations. What it can claim (or should be able to claim) is that the terms of its evaluation are clear, that the evaluations are not made within a single scale of values, and that the work does not stop when the evaluations have been made. If The Generation Game is nothing but bad, do we thus ignore it, or do we go on to ask the questions of why it is made, why it is watched, how it is scheduled, how it is structured, and what positions its offers and supports?

In the second place, some notion of innoculation seems to me to be central in conceiving the aim of media education. The term itself is naive in its assumption of a cure or a preventitive antidote, but what media education is about is changing the way in which people watch or read the media, and this idea of change owes something to a notion of prevention or intervention in the media's ideological operation. What we are doing when we expose the institutional relations of the media, when we pick apart the way in which they construct stories and human interest drama, when we examine the way in which they habitually represent women or industrial relations, is precisely to de-naturalize the view of the world which the media offer us as natural. By breaking open the toy in order to see how it works, media education is attempting to stop, for a moment, the fascination of the media, encouraging the students to be sceptical of the world which the media construct for us, asking them to look at the window

as much as at the world. This does not involve innoculation through quarantine, by prescribing some texts and proscribing others, but it does involve injecting a system of critical anti-bodies, exposing the students to the full range of media representations, and building up a resistance to the naturalization of their constructed world. The medical metaphor is clinical; the metaphor of the toy is more appropriate because it involves pleasure and fascination. Media studies has to account for the fascination of the sit. com. and the gossip column: the traditional discrimination approach only produces closet Dallas-watchers.

The crucial point is that media studies can not just be assumed as simply a good and important thing, to be inserted into the education system because it's there, and because there's a lot of it about. If it appears it has to appear with specific ends, with precise objectives of its own, and as part of a wider cultural education (which would include humanities, arts, languages, literatures and social studies). This does not mean that it is appropriate only to the top end of the school or to the bottom end. The object which I am suggesting for media studies is the teaching of an understanding of the external and internal operations of the media, and of the relationship between them. By their external operation I mean the forms of institutional relations, their relations to the State, their industrial and commercial structure, and the professional practices and ideologies which determine their mode of operation. Most of the information necessary is well documented and accesible. By their internal operation I mean the often unconscious ways in which they produce meanings and representations - their conventions of story-telling, of imagery, of addressing audiences - and of the ways in which these conventions are read by spectators. This also has an extensive, though more variable, critical literature. As a result of an understanding of these operations, media education would hope to produce an awareness of the media which doesn't proscribe pleasure and entertainment, but which blows the cover on its innocence and its claims to be simply a reflection of the world. For education, the importance of such a formulation of priorities is that it defines its objectives in terms of achievable ends. In a crowded curriculum, claims for recognition on the basis of elevating taste and standards seem to me to be rightly doomed to polite interest and no action. But the information is there, the critical methodology is there,

and the educational techniques are there which make it possible to conduct disciplined and systematic courses on how the media work. It seems to me that it is on that basis and with those defined objectives that the argument for media studies has to be constructed.

Fine. OK. Good. But the curriculum is still overcrowded, and media studies is still not a classical discipline. And this is still Scotland.

In terms of the curriculum, there is clearly a long and detailed argument to be conducted within the schools. My own feeling, very much from the outside, is that English is still the central discipline from which students gain a sense of what culture is and what it does, and it is in relationship to English, or in confrontation with it, that media studies is most likely to be developed productively as a cultural, rather than a sociological, discipline. This is not to engage in the fatuous argument which says that the media are now more important than literature, and should simply replace it in the curriculum, but it is to say that media literacy is fast becoming as important as classical literacy. Personally, I quite like clear streams, but I think some of the big fish are in the muddy ones. Insofar as English is conceived as a totalistic cultural discipline, media studies can argue for attention as an integral and rigorous part of the course, rather than as an occasional project for light relief in the summer term with a couple of questions in the '0' Grade paper. As a systematic component of the English curriculum, media studies does not simply feed off English but contributes to the understanding of literature a knowledge of a more complete range of cultural production, cultural forms and cultural institutions (think of the effect of including Dickens, Swift or Defoe in a fifth or sixth year media studies course). This does not restrict the development of media studies to the English Department, or to English teachers: it simply centres it there as a responsibility, rather than allowing it to float within the system, its systematic development being the responsibility of no-one. Nor does it preclude the possibility of an autonomous Media Studies Department, but, realistically, it avoids making it a necessity, and suggests even that the real educative force of media studies is not in its autonomy, but in its interaction with and complication of existing notions of culture.

This begs the question of the provision of teachers. The field of study

which my history outlines (and which appears also in the discussion document on Media Education) is dauntingly vast, and we cannot expect teachers to have picked up the vocabulary of semiology, anthropology and psychoanalysis in the course of their everyday lives. Mystifications abound. At the same time, media studies cannot claim to be a systematic study if it is just something one picks up as one goes along. The provision of some kind of specialized teacher training courses and in-service courses, possibly in the form of discussion groups, and the provision of teaching resources and resource information is clearly a priority. My own feeling is that one of the most productive developments which could come out of this conference would be the formation of teachers' panels, which could focus the practical and conceptual problems of media education, seeking collaboration with those who are already engaged in the field, and making demands on resources.

Finally, the question of why media studies hasn't developed in Scotland in parallel with its development in England is clearly much less important than the question of how it might develop now, but two institutional factors should be registered:

a) During the sixties and seventies there has been no institution in Scotland with resources comparable to those of the British Film Institute which could initiate and support educational developments. Within the terms of its resources, the Scottish Film Council, until relatively recently, has tended to take a responsive rather than an initiatory role within the formal education system, responding to requests for assistance and advice but not itself initiating systematic educational developments.

b) The ancient Scottish universities, who have been largely responsible for teaching the teachers, still conduct most of their own teaching within rigidly discrete subject areas, and students tend to graduate without the tradition of inter-disciplinary thinking which is encouraged in some of the newer English universities and colleges of education, and which is appropriate to media studies.

The point of registering these institutional factors is partly to identify precise historical problems and thus to avoid the world-weary pessimism which is produced by blaming immutable generalities like the Scottish character, the Education System, and reactionary headmasters; and partly it's to identify signs of hope in the areas of both institutional support and higher education. These signs can be read in the sponsorship of this conference: the Scottish Film Council and Jordanhill College of Education.

Not only in its sponsorship of this conference, but also in its appointment of an education officer, in its involvement in the discussion document on Media Education, and in its institution of a Media in Education Steering Committee, the Scottish Film Council has shown a present willingness to commit itself to a more active and initiatory role with regard to formal education. In the area of higher education, while the suspicion that the universities will soon have to re-think their mode of teaching in the light of changed circumstances can still only be offered as a speculation, the concrete commitment of Jordanhill to the development of media teaching within the College provides the crucial link through which developments in film and media studies in higher education can be channelled into the school system. The signs mark a potentially propitious conjuncture.

The function of the conference, then, is not simply to propose media studies as a good idea for when the time is ripe, but is rather to initiate the process in a concrete way. If the conference only succeeds in confirming that the media are important and that media studies is a good idea it will have been a wasted day. If it succeeds in demonstrating that media studies is not only a good idea but is also possible it will have been worth doing. And if it produces realizable proposals for working parties, teachers' panels, resource kits, or whatever, it will have been a runaway, and hopefully unstoppable, success.

* * *

FILM AND MEDIA STUDIES by Dr. John Izod, University of Stirling.

The subject was established at the University of Stirling with the appointment of a lecturer in Film Studies from the autumn of 1978. The funding of this post was undertaken for the first three years of tenure by the British Film Institute under its Higher Education Grant Scheme.

In the year 1978/79 two semester courses (called units at Stirling) were offered, and the following year a further two were added. At this stage it became possible for undergraduates to put together a small component of the three year degree - called the General Degree Subsidiary - in Film Studies. However, it had always been the intention of the university to offer teaching in the Media other than film, and when it saw that recruiting of undergraduates was substantial, it made arrangements to take the post in Film Studies onto the establishment at the expiry of the BFI's grant aid, and advertised a new post in Media Studies.

With the arrival of the lecturer in Media Studies in the autumn of 1980 the teaching programme of the subject expanded significantly. From that date students could register for the General Degree Major (that is half the 3 year degree), and provision is now being made for combining Film & Media Studies at Honours level with a range of other subjects. To simplify matters a little, in principle a student will take one unit in this subject for each of the six semesters of the three year degree, one for each of the eight of an Honours degree.

It seems reasonable to anticipate that, providing the subject continues to recruit well, the university will want it to grow until it can offer a full single subject Honours degree. That is the immediate priority, and when it is achieved it should be possible also to contribute to the training of student teachers, which the present staff are eager to do.

And there should be sufficient staff capacity to make available a taught course for postgraduates.

Currently 75 undergraduates are enrolled for the first semester course 7621, and 35 for the third semester unit 7623. Third year teaching will be introduced in 1981/82, and fourth year teaching the year after. Four postgraduates are enrolled for research degrees and are preparing theses on topics as wide ranging as the films of Alain Tanner, the hero on the American screen, and the use in Scottish schools of Media Studies television broadcasts.

Undergraduates at Stirling have an extraordinarily wide range of choice of subjects, limited only by the entry requirements of those subjects that find it necessary to have them, and by the timetable's schedules. This measure of freedom proves unusually stimulating for staff as well as, it is hoped, for students. At best the teacher encounters students with thoroughly developed skills in topics complementary to his own knowledge, and such expertise can enliven discussion groups helpfully. But he will also meet students who are totally unprepared to set about answering, for example, an essay question; and our system in effect requires a small department like ours also to undertake a certain amount of informal tuition in the skills of literacy.

The following units are either offered or proposed. Until additional staff are appointed the teaching of units for years three and four will alternate year by year. Thus this year's students will encounter units in the order shown over, but next year's will enter their third year alongside others who are in their fourth year.

Semester 1 7621 The Nature of Communication

Aims To introduce concepts essential to the understanding of communication, and to learn the methodical reading of images.

Content Introduction to the analysis of the press and radio; first scrutiny of selected programme items.

Reading the screen: the rhetoric of the image - photographs and advertisements. Methodical analysis of the moving image.

Teaching through the use of slides and films.

Communications theory: signs, codes, and messages. The interrelationship between perception and communication; between communication, the medium and society.

Television in society.

Semester 2 7612 Authorship in the Cinema (Welles and Truffaut).

Aims Study of the films of two directors; their themes, styles, and characteristic motifs. Introduction to the idea of authorship in the context of their films and the conditions obtaining in those areas of the industry within which they work.

Content The (available) films of Orson Welles. Their context in American and European cinematic culture. The funding, production, distribution and reception of his films.

Six films of Francois Truffaut. Their historical and cultural context, with particular reference to the New Wave of 1958. Funding, production, distribution and reception of his films.

Introduction to the idea of authorship - the structuring of the author in the 1950s and 60s; the destructuring of the author in the 70s.

Semester 3 7623 Culture, Broadcasting and Society

Aims To examine radio and television production and programming in such a way as to discover how it reflects, and in what ways it seeks to change social attitudes.

Content Mass communication - a revaluation of the notion.

Comparison of commercial and state systems.

The command of audiences and the art of programming; distribution and flow - the shaping and sequencing of programme items.

Study of characteristic programme items: the news, drama, sports presentation, light entertainment, current affairs. The interpretation of programme kinds - the news as entertainment; sport as news and entertainment.

Cultural imperialism and broadcasting - the effects on television production of the purchase and sale of programme items and series.

The control of access to television; the development of television 'language'.

Semester 4 76A4 Media Theory

Aims To examine and assess some of the principal aspects of media theory.

Content Further work on authorship - in the American cinema and in television. The invisible author in the studio system - John Ford or Howard Hawks.

Realism in the cinema - from Eisenstein to the present day; the articulation and structuring of narrative - Bazin, Metz, Burch and their successors.

Further work on structuralist theory.

Semester 5 76AA Genre in Hollywood (The Western)

Aims To investigate the idea of genre and to examine the development of narrative form in the Western. The Western in its cultural and socio-economic context.

Content The Western: its pre-filmic origins and development. Examination of representative examples of the genre through the decades.

The nature of genre. Genre recognition: diegesis, iconography, themes, filmic treatment. Perception and Genre.

The industrial and technological constraints and limitations affecting the production of Westerns through the seventy years of their popularity. The economics of genre.

Semester 6 76AB Television Drama

Aims To explore the aesthetic and technological characteristics of drama production on television. Comparison with live theatrical production. Examination of the changing cultural context from which different styles of production emerge with some emphasis on television drama originating from or concerned with Scotland.

Content The forms of television drama. Institutional and aesthetic criteria. One-off plays, serials, and series. The evolution over 30 years of different types of television drama, with particular reference to the social-concern drama.

The constraints and freedoms of television drama production; politics, ethics, and censorship - institutional and external.

Semester 7 76AC The British Documentary Movement in Film and Television

(To be developed)

Semester 8 One further unit - to be developed.

PAPER ON EXPERIENCE OF TEACHING MASS COMMUNICATION IN GLASGOW COLLEGE OF TECHNOLOGY - by David Hutchison, Senior Lecturer in Communication Studies, Glasgow College of Technology.

In the time at my disposal I intend to explain the work we do on media studies within modules on Communication, which we provide on a number of SCOTEC Higher National Diplomas. Within such courses, which run 2 hours a week for 24 teaching weeks (these are industrial sandwich HNO's), about 60% of the time is devoted to the media, the remainder being devoted to non-verbal communication, sociolinguistic material and practical language work.

In all our media work, on a variety of degree and diploma courses, including the HND in Communication Studies, which we hope will be replaced by a CNAA degree in session 1981-82, we have a number of aims which are set out in one of the accompanying documents. It is a fairly comprehensive list and I would not claim that we achieve all of these aims in every course, but a thorough course in media studies would in our view have to encompass these aims.

The other documents I have attached are -

(a) an extract from the lecture notes provided to students on the SCOTEC course with which I am concerned;

(b) a handout used as a basis for discussing the differing treatments which can be accorded to a human interest story in different papers;

(c) a handout used as a basis for discussing firstly the differing treatments which can be accorded to a political story in different papers, and secondly the relationship between treatment and editorial position;

(d) a handout which analyses the structure of two television news bulletins and serves as a basis for discussing the possible relationships between television views of the world and the world itself.

AIM

This course aims to provide students with a broadly based education in mass communication considered in its social, cultural, economic and commercial contexts. It, therefore, seeks to examine

a the nature of the products of the various media, in particular press, cinema and broadcasting.

b mass communication organisations and processes of production.

c the relationships between these processes and the social economic, and commercial contexts.

d the relationship of particular categories of mass communication production to each other and to other cultural forms (eg the relationship of television drama to film and theatre).

e the nature of the impact of mass communication on audiences.

Lecture 9

Advertising as a central concern in discussion of the media; its inclusion in early newspapers and consequent dual purpose of papers; development of display advertising in late 19th century and of mass circulation newspapers; consequent growth of advertising industry; extension into cinema and then broadcasting with duality of purpose as in newspapers (not really applicable in the cinema); statistics of advertising.

Introduction to film 'Ways of Seeing' - the Language of Advertising' which examines the images in which advertising deals in the context of a Marxist critique of Western Society.

SEMINAR : DISCUSSION OF 'LANGUAGE OF ADVERTISING'

Lecture 10

The development of mass communications: implications of large homogenous group and simultaneousness; relationship between technological and communication changes; relationship between communications development and social development; the present pattern of world media penetration.

Theoretical approaches to the media: cultural pessimism; liberal pluralism; Marxism.

SEMINAR : DISCUSSION OF ESSAY

Lecture 11

Brief history of the press in the U.K.: arrival of letterpress printing; correspondents' letters and popular pamphlets; early newspapers; government controls on printing until 1695; 'Daily Courant'; development of communications (railways), education and print technology; the stamp taxes; 19th century expansion; Harmsworth and the popular press; 20th century expansion peaking in the second quarter; polarisation of the press.
Ownership and finance: tendency to move into conglomerates with interests in media and range of other goods; examination of large range of interests of Reed International, Thomson Holdings, S Pearson, Suits etc., : dependence on advertising, varying from popular to quality; readership profiles, financial viability and editorial policy; ownership and freedom of the press; alternative methods of finance and control.

SEMINAR : OPEN

Lecture 12

Newspaper content :- consideration of handout of headlines - home/foreign balance and its reflection in overall content; political/human interest balance and its reflection in overall content; the idea of the gatekeeper; the relationship between content and editorial stance.

SEMINAR : RETURN OF ESSAYS

Lecture 13

Analysis of different treatments of same stories, firstly with a human interest story then one with political significance; possible explanations - differing individual perceptions; difficulties in reporting confused situations; differing evaluations of what is important; selection and presentation of material in line with perceived editorial view.

Analysis of editorials on one subject; relationship betweeen editorial policy and content selection.

SEMINAR : DIFFERING TREATMENT OF SAME STORY (CHOSEN BY STUDENT)

Lecture 14

The overall political complexion of the British newspaper press - consideration of alleged deficiencies in this situation and proposed remedies in shape of measures similar to those employed in Western Europe.

Changing overall pattern in British newspaper and magazine press, including the following areas: women's magazines, pop magazines, men's magazines.

SEMINAR : SCIENCE AND THE PRESS

Lecture 15

Early technological developments in projection and recording of images; the Lumiere brothers and Melies; early British film makers; Edwin Porter and other American pioneers; the beginnings of the commercial cinema; rise and decline of Europe's silent cinema; the rise of Hollywood pre-sound (The Lumieres' 1895 programme and 'Glasgow & the Clyde Coast' will be shown.)

SEMINAR : LANGUAGE WORK

Lecture 16

The coming of sound and colour and their results; the Hollywood system; the creative tension between director and front offices; the boom years; the impact of Macarthyism and television.

Illustration of one peculiarly cinematic genre - the musical.

SEMINAR : LANGUAGE WORK

Lecture 17

The importance of the Western in Hollywood output ; its essential Americanness; the American background; the Western as the embodiment of values of agrarian freedom and individualism but within small community usually under threat from outside (yet often saved by an outsider through violence) early Westerns from 'Bar Room at Cripple Creek' to 'The Iron Horse'; the work of John Ford; changes in the sixties - the work of Sam Peckinpah.

Study extract to be used (The Great Train Robbery and one other).

SEMINAR : THE WESTERN AND AMERICAN VALUES

Lecture 18

The British cinema:- early pioneers; the competition from abroad - government intervention in the shape of Cinematograph Acts, Eady Levy, NFFC; the documentary movement - Grierson, Jennings, Watt, its continuation in television; British feature films, their dependence on the stage and lack of social awareness until the post war period; current technical prestige but artistic frustration.

SEMINAR : THE NEED (OR OTHERWISE) FOR A BRITISH CINEMA

Lecture 19

The technology of broadcasting; early development up to station KDKA; the choice between public service and commercial - the British and American patterns; the establishment of the British Boardcasting Co., and then the Corporation; developments in programming up till 1939; radio during the war; the post-war 'golden-days' - the tripertite system; television development; the coming of ITV; the fight for ratings; expansion and decline in radio; BBC2 and colour; the question of the fourth channel and further expansion.

SEMINAR : OPEN

Lecture 20

The broadcasting framework and politics.

The BBC and its charters; powers of the government and duties of the BBC - legal constraints; advisory bodies; unofficial and offical pressure; Complaints Commission.

The IBA and the enabling legislation; power of the government and duties of the Authroity; other constraints as with BBC.

Finance by licence fee and finance by advertising - government control and duality of purpose.

SEMINAR : DISCUSSION OF EXAMINATION

Lecture 21

Television news, the primary informer: development from sound only through newsreel to newscasters; news as a view of reality rather than a window on to it; comparison ITN and BBC bulletins on same night with view to considering items included, ranking order, number of items, background information, dominance of format, importance of visuals and choice of language.

Current affairs; its growth and importance and politicians' sensitivities to its activities; its relationship to news; consideration of questions of bias, selection, depth, confrontation, use of pundits, access.

SEMINAR: BROADCASTING AND FREEDOM (WITH PARTICULAR REFERENCE TO CURRENT AFFAIRS OUTPUT)

Lecture 22

Television drama, the primary dramatic experience for most of the population; distinctions from cinema and theatre; range of television drama; the dominance of the series format; British and American series - examination of extracts from e.g. 'Policewoman' and 'Survivors' with view to describing the relationship to reality and the imperatives dictating programme content.

SEMINAR : THE FUNCTIONS OF TELEVISION DRAMA

N.B. There may well be occasions when there is an overlap between one lecture and another.

D Hutchison

JOBLESS RISE TO OVER 2M

D. Telegraph.

Pay blamed by Mrs Thatcher

By JAMES WIGHTMAN, Political Correspondent

THE Prime Minister last night reaffirmed her faith in the Government's monetarist economic policy—"it is absolutely right"—and blamed unjustified wage increases for helping to push the unemployed total over the two million mark.

Under strong criticism from Labour politicians and trade union leaders, Mrs Thatcher also sent the message throughout Whitehall that the Government would not be panicked into emergency measures by the publication yesterday of the worst jobless figures since 1935.

The number of people out of work this month is 2,001,208, an increase of 105,000 since July. With redundancies and closures continuing, another increase is expected next month and although Mrs Thatcher said yesterday she hoped that the total would not reach $2\frac{1}{2}$ mililon, no-one in Whitehall last night was prepared to forecast that that figure at least would not be reached.

The passing of the two million mark gave a new edge to the rhetoric of Labour and trade union leaders and will provide extra ammunition for the TUC conference at Brighton next week.

Mr Callaghan, Opposition leader, who called the unemployment total "an indelible stain" on the Conservatives' record, is expected to use the figures in his attempts to unite the feuding wings of the Labour party at its conference at the end of next month.

Jobless Figures—P6
Editorial Comment—P14

DUFFY DEMANDS 20 pc RISE

By CHRISTOPHER LEAKE
Industrial Staff

LEADERS of two mil[l] engineering [u]
yesterday dem[a]
rises of up [t]
after be[i]
ers [o]
fi[ve]

The figures led to calls by some Labour M Ps, though not yet by the Opposition front bench, for Parliament to be recalled for an emergency debate during the recess.

Cabinet surprised

Although Mrs Thatcher and others resisted calls for any crisis action, the level of unemployment at this stage has surprised the Cabinet. Ministers had conceded a few months ago that unemployment could reach two million by the end of this year and they have been surprised that the increase has been so quick.

Mrs Thatcher and other Ministers are putting the blame on general world recession as well as on pay increases unmatched by greater productivity.

The Prime Minister, interviewed during a visit to Cambridge used an arithmetical illustration for her views on pay folly: "We have paid ourselves 22 per cent more in the last year for producing 4 per cent less."

Recalling with some hint of exasperation that she had repeatedly warned the country against excesive pay settlements, Mrs Thatcher also mentionel the Japanese as a productive nation which Britain should be following

Training schemes

Mrs Thatcher ruled out inflationary measures such as those adopted by the Heath Government after unemploymest passed the one million mark, asd stressed that the Government's prime objective must remain the controlling of inflation.

Mr Prior, Employment Secretary, commenting on the figures, also supported Mrs Thatcher's view that "getting down the rate of inflation must be our number one priority."

Mr Prior's attitude, as manifest in his statement, rather dismisses the popular view that he is a Cabinet "wet" prepared to stand up against the monetarist policies advocated primarily by Mrs Thatcher and the Treasury Ministers.

Mr Prior also gave a reminder of a statement last month that he is considering new ways of helping school-leavers and unemployed young people to obtain jobs. That could mean more training programmes, financed partly by the State but also possibly requiring bigger levies from businesses to industrial training boards.

The dilemma for the Govern-

Continued on Back P., Col. 6

THE DAILY TELEGRAPH

THURSDAY, AUGUST 28, 1980

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GRIM MILESTONE

IT HAS BEEN apparent for some months that in this recession the levels of unemployment which scarred the memories, and shaped the attitudes, of Britain's post-war political leadership in the 1930s were set to return. The passing of the threshold of two million unemployed, however predictable, and however widely predicted, poses a real test for the nerve and determination of the Government. Yet in truth it has no choice but to persevere: as Mr PRIOR was quick to point out in response to yesterday's grim news, beating inflation must remain "the first priority."

Beating inflation must remain the first priority because any other would only purchase temporary relief at the expense of far heavier job losses thereafter. Of the various palliatives being insistently pressed upon the Government, not only by the official Opposition and the T U C, but also — and more dangerously — by voices from the C B I and from within the Conservative party and, indeed, the Government itself, protection would be liable to restrict the opportunities for exports which have so far displayed unexpected resilience. Moreover, it would do nothing to improve the international competitiveness of domestic industry: very much the reverse. Reducing interest rates would ease some of the pressures, particularly upon small businesses. But with Government borrowing still running far ahead of the Chancellor's forecasts further immediate reductions would involve taking unjustifiable risks with monetary control. Nor is it at all certain that they would result in a reduction in the exchange rate for which many industrial critics are clamouring.

As for generalised "reflation," this might in due course lead to a collapse of confidence among overseas depositors, and hence to a big drop in the exchange rate. But it would do so for the more cogent of reasons. For such a change in policy would signal the abandonment of perhaps our last real chance to exorcise the demon of inflation before it destroys the very fabric of the nation.

There are, alas, as the Prime Minister put it yesterday, no soft answers. We have sought those too often in the past. That is why we have two million on the unemployment registers today.

Our policies are perfectly right, says Thatcher

PM undaunted as jobless top 2 million

Guardian 28-8-80

By Rosemary Collins
Labour Correspondent

Unemployment has risen above two million this month — 8.3 per cent of the working population is now without a job.

The last time unemployment reached two million was in the early months of 1935, but that total represented more than 10 per cent of the national workforce. Since the present series of statistics began in 1948 there has been no comparable number of men and women out of work.

This month's figures show that 104,574 people joined the unemployment register over the past month to bring the total to 2,001,208. The number of school-leavers without work fell by 30,776 over the month, but the remaining total of 264,735 boys and girls looking for jobs is still the highest August figure recorded since 1948.

Because the number of school-leavers out of work fell, the reason for the record statistic is the sudden surge of adult unemployed on to the register—a surge caused by the recent sharpening of the economic recession.

Whitehall predicts that the accelerated trend will continue and that the total will continue to rise throughout the autumn, probably at least until January, despite another expected drop next month in the number of unemployed school-leavers.

Mr James Prior, the Employment Secretary, interrupted a holiday on his farm to return to London for yesterday's announcement. He said that the Government is "deeply concerned" about the level of unemployment.

The blame lies with the "deep world recession" and with the recent high level of wage increases, he claimed.

"It has been our failure to reach sensible pay increases in the last few years which has resulted in the level of unemployment being higher than it used to be or needs to be," the Employment Secretary said.

He promised further special help for young people without work, but said that "in the end it will only be real jobs, not temporary ones which are provided by government with borrowed money, that can lead us back to prosperity."

Mrs Thatcher, who spent yesterday morning inspecting Cambridge University's radio telescope after being briefed on the unemployment figures the night before, said, "our policies are perfectly right. There will be no change."

Leader comment, page 12; Reaction, page 4; City notebook, page 16; Cartoon, back page

"Of course we are very concerned indeed about the figures. But other countries are suffering similarly and there is only one basic answer for us in Britain. Last year we paid ourselves 22 per cent more for producing 4 per cent less," said the Prime Minister.

"It is not surprising we are losing business to other countries who only pay themselves more when they produce more."

In Bury, Lancashire, where the regional level of unemployment rose by 14,000 in the past month to reach 10.4 per cent of the working population, the district committee of the Amalgamated Union of Engineering Workers met to discuss the "apparent helplessness of unions and workers in fighting redundancies and mounting unemployment."

The committee voted to ask the TUC "to call out the entire trade union movement in a general strike to save the industrial base of this country, and if necessary to bring down the Government if it does not change its policies."

In the regional breakdown, Northern Ireland continues to head the list, with 15.3 per cent unemployment this month, and the North of England and Wales each now total more than 11 per cent. Scotland and the North-west are the other regions with an unemployment percentage in double figures.

The South-east featured in this month's statistics as the region with the biggest numerical increase in unemployment since July. There was a rise of more than 33,000 in the region, bringing the jobless total to 5.4 per cent.

Reaction to yesterday's unemployment figures from outside the Government was almost uniformly hostile. Mr Len Murray, the TUC general secretary, issued a brief comment that "2 million people on the scrapheap of unemployment is 2 million too many."

"And the Government's only reaction is to blame anybody but themselves," Mr Murray added.

Mr James Callaghan described the record figure as "an indelible stain on the Government's record."

"There is no prospect of any improvement," he said. "On the contrary, more men and women will lose their jobs during the winter. We reject totally and emphatically those policies that have brought us to this pass, and the whole Labour movement will redouble its efforts throughout the country to demand that these failed policies be abandoned and that the Government returns to a policy of full employment for all."

Mr David Steel, the Liberal leader, said that the Government's policies "are piling a British industrial recession on top of a worldwide recession. Its effects are particularly horrifying outside the prosperous South-east."

Sir Raymond Pennock, president of the Confederation of British Industry, said that the figures were "tragic," but "not surprising, given the problems that Britain and other trading nations are facing."

Mr Eric Varley, the Shadow Employment spokesman, blamed the new figures on "the inhuman and wicked policies" of the Government.

THE GUARDIAN

Two million—before it gets rough

Britain now endures the highest unemployment figures since 1935. The increase of 545,000 in a year is the steepest since the great depression. Our jobless are growing over twice as fast as those in any other EEC country; and yet we are still only at the start of a long road. The consensus forecast is for a further increase in the number of adults without work of between 300,000 and 400,000 by the end of next year. Unemployment is being used as a tool of economic management to an extent that no government since the war has dared contemplate.

Behind the figures is a catalogue of demoralisation and some despair. Nearly half of the 2,001,208 are under the age of 24. On Merseyside, the unemployment total has reached 102,894, of which 17,000 are this year's school leavers. They are chasing just 1,928 jobs. These school leavers are offered wages as low as £25 a week. They cannot afford to move away from home in search of work; they cannot afford a flat. On that wage, they cannot even afford to pay public transport over any distance.

Another snapshot behind the figures: more than 343,000 people have been without a job for over a year. No longer on earnings-related benefit, or even flat-rate unemployment benefit, they make do on supplementary assistance. Rent-paid, it comes to £29.70 for a man and wife. For each 10-year-old child, the couple receives £6.25 a week, and more for older children. That inevitably means cutting down on food, drink, the little pleasures. No treats for the children in these dog days of summer. Wait for the winter, and the heating bills.

We are increasingly two nations, riven between employed and unemployed, north and south. Nearly one in 10 of the workforce is idle in the North, the North-west, in Wales, in Scotland and the worst affected region of all, in Northern Ireland. But the malaise creeps south. There are another 24,000 on the South-eastern dole queues this month, leaving aside the school leavers. There are 14,000 more adults unemployed in the West Midlands. As the northerners traipse south, as they have done before, unemployment will spread inexorably to the Tory heartlands.

Nobody knows what effect this nightmare may have. The learned journals predict higher crime rates, worse infant mortality. From America, a study at Johns Hopkins University suggests that each increase in the United States unemployment rate by just one point causes 37,000 deaths over the succeeding six years. Stress and poor diet take their victims. Studies here, comparing Liverpool and Nottingham, claim that the mortality rate increases by 2 per cent for each 1 per cent increase in unemployment.

Our steep rise in unemployment is not the inevitable result of world recession, as Mr James Prior, the Employment Secretary, claimed it to be yesterday. The major depressive effects of that recession have yet to be felt here. According to today's OECD study of the United States — the only other major economy to begin an early downturn at the same time as ourselves — the American balance of trade will only swing into surplus in the second half of this year. Our own exports abroad have been remarkably stable, though they are now beginning to fall. The truth is that our industries are laying off workers because our domestic demand for their products has fallen, and their share of that home market has been eroded by imports. That in turn is directly attributable to restrictive government policy.

The economic ministers more honestly argue that unemployment is the necessary cost of reducing inflation, but that the cost is temporary. But when whole plants and companies close down, and their workforces are dispersed, how is there to be any swift regeneration? Of course, only constant industrial change can guarantee secure jobs. Only investment in new industries can make us competitive. But which businessmen will embark on large new investments in the throes of our worst slump since the war? Our investment has traditionally been low and it is falling further in the wake of the Government's unprecedented financial squeeze on industry. Our quest for growth opportunity cannot forever be delayed whilst Sir Keith Joseph trips to Silicon Valley.

Inflation will ease. With a slump on this scale, with a pound which has helped undermine our competitiveness by 30 per cent in a year, with falling world commodity prices, it would be an unparalleled disaster if inflation did not moderate. But the terrible cost is not worth the tentative benefit. Prices are still likely to rise by more than 10 per cent annually at the end of 1981.

There are alternatives: less squeeze, less depression, less unemployment. An expansion of domestic demand by cutting taxes or increasing public spending would increase output and employment. An incomes policy would help check inflation. Though the trade unions have shown little interest in organising the unemployed, the political pressures for just such alternatives can only mount. The opinion polls already show that unemployment has replaced inflation as the first concern of the electorate. About 8 million people change jobs each year, and over half of them spend some (now lengthening) time unemployed. As unemployment affects more families, the Tory MPs from the Midlands marginals may begin to panic. The unemployed must hope that the end of the parliamentary recess in October sees backbench protest, fresh from the grassroots reflecting the straitened world beyond Surrey East and Finchley.

Mr Reagan in a China shop

Mr Ronald Reagan may be forgiven for getting confused about the two Chinas. Mr George Bush may be forgiven for getting confused about Governor Reagan's confusion. Even the Daily Telegraph may be forgiven for maintaining that Reagan got right what he has already admitted he got wrong. This inscrutable bit of Orientalia is, indeed, not intended for the slow of brain or foot, being essentially an archetypal diplomatic box of fudge recognising One China (the one that matters) whilst allowing plain clothes trade officials to keep Taiwan happy and, for that matter, watch over rapidly burgeoning exports to Peking.

In the end, of course, the fudge may melt and America be faced with all sorts of nasty moral decisions. But for the moment the weasel deal suits the three sides pretty well, unless anyone with heavy boots begins to kick at the small print, in which case the Chinese become vociferous and aggravated. Their aggravation was continuing yesterday—long after Mr Bush had fled back to California and Mr Reagan had corrected his "mis-statement"; and that, perhaps, is an unhappy portent for the medium-term

THURSDAY August 28 1980

Daily Record

10p SCOTLAND'S BIGGEST DAILY SALE No. 28,504

THE JOBS NIGHTMARE

More than two million will look at SITS VACANT today . .

WHAT THE RECORD SAYS

PAGES TWO AND THREE

MAGGIE IN CLOUD CUCKOO LAND

IT'S NOT MY FAULT, WE ARE RIGHT!

By JOHN DESBOROUGH

PREMIER Margaret Thatcher spent yesterday morning with her head in the clouds.

But she came to earth with a bump when the worst unemployment figures since the Hungry Thirties were announced.

For now 2,001,208 are out of work in Britain—a massive leap of 104,574 since July.

In Scotland 241,267 are in the dole queues and these include 27,589 youngsters.

WORSE

But the Prime Minister, after looking into space through a telescope in Cambridge, said: "There will be no change in our economic strategy."

She declared defiantly: "WE ARE ON THE RIGHT LINES."

Mrs Thatcher claimed it was not the Tories' fault that the figures had risen so dramatically.

And Employment Secretary James Prior warned yesterday of worse jobless figures to come.

He said the Tories' priority was to bring down inflation further.

Mrs Thatcher and her husband Denis spent their first day back from holiday yesterday touring Cambridge University's giant radio telescope installation where scientists explained how they were probing the outer regions of space.

Later Mrs Thatcher was challenged about the massive increase in unemployment.

And she said: "In the last year we have paid ourselves 22 per cent more for producing four per cent less. It just cannot go on."

CONCEDE

She stressed: "The Japanese and the Germans pay themselves more for producing more. This is the simple lesson this country has to learn.

"We cannot get away from unemployment if we continue to produce things which we cannot sell.

"I do not accept responsibility for the things which are not wholly due to the action of the Government.

"But I do accept responsibility for the Government's action which is seeking to reduce inflation—which is absolutely correct.

"I hope to goodness the figures will not reach 2½ million, but it is not the fault of Government action.

"It is a fact that if people pay themselves more for producing less, then they must go out of business.

"There will be no change in our policies. Our policies are right."

Asked if she would take any emergency action to stem the tide of joblessness Mrs Thatcher said:

"We have increased the youth opportunities programme by 25 per cent—I am very concerned indeed about the young people."

She added: "Of course we are very concerned about the figures—but other countries like America, Canada and Belgium are suffering because they are having to spend more money on oil."

But the jobless total is not the whole story—there are fewer job opportunities, and the spate of redundancies, closures and bankruptcies continues unabated.

Even the shock unemployment figures do not include thousands more on short-time working or many who haven't registered as unemployed.

In Scotland, the jobless total rose by nearly 5000 since July.

But the depth of the recession is better illustrated by the fact that in the past year, unemployment in Scotland increased by 55,000—more than 1000 a week.

Nationally in the same period, and excluding school leavers, the increase was a staggering 434,000.

Vacancies have dropped by 6000 to 120,000 and 265,000 school leavers are still looking for work.

In a TV interview yesterday Mr Prior said he would "hate to feel" that the 2½ million figure would be reached—but much depended on the world recession and how Britain reacted to it.

He spelled out the Tory view of fighting back as: Avoiding excessive pay settlements, getting down inflation and producing goods as efficiently and cheaply as possible.

He pledged: "The Government will do everything it can to help those who are hardest hit—particularly young people looking for their first job."

Scottish Industry Minister Alex Fletcher said in Bathgate, West Lothian, yesterday, that the figures confirmed the need for the policies adopted by the Government.

RESOLVE

And Scots Secretary George Younger, visiting Sullom Voe oil terminal in Shetland, said:

"It can only strengthen our resolve that our first priority must be to reduce inflation."

● There was little reaction in the City to yesterday's figures—which had been widely forecast. But the Pound reached its highest level in five years before easing a fraction.

Tory policies won't change

Workers with nowhere to go

EMPLOYMENT experts will NOT make a special effort to help unemployed workers seek jobs elsewhere.

For with unemployment rising everywhere, they say it cannot be done—despite Mrs Thatcher's support for "Mobility of labour" as a partial solution to the jobless total.

Recently, she told the Commons that some people could find work if they moved home, but last night a senior Whitehall civil servant said: "Had Mrs Thatcher taken the trouble to ask experts in the Manpower Services Commission she would have been told that it was just not on."

The commission say that most people who successfully move home to seek work are skilled, young, single—and already employed.

And one expert said: "There is no point in trying to persuade an unemployed man on Merseyside to go to Luton, where there is growing unemployment."

SUFFERING BY

ON Page One, the Record carries a special Situation Vacant advertisement.

Seeking a Prime Minister who cares.

And we are in deadly earnest.

Mrs Margaret Thatcher is the first Prime Minister for forty-four years to preside over the country with two million out of work.

THE LAST WAS STANLEY

[redacted]

BALDWIN. ANOTHER TORY.

The cause of such an obscenely high jobless total is the Government's economic policies.

They have led to high interest rates and an overvalued pound, which, coupled with a world-wide recession, are crippling British industry.

THE Sun

Thursday, August 28, 1969 10p TODAY'S TV: PAGES 12 and 13

Stateline, Nevada, Wednesday

THE TOWN THAT HELD ITS BREATH

NEWS, NEWS, NEWS . . . IN THE SUN

Murder of the sunshine girl, 16 Page 7

Storm over 2 million jobless Page 2

A RESORT town held its breath and prayed last night after a maniac blackmailer smuggled a massive bomb into an hotel and threatened to detonate it.

Panic broke out when the booby-trapped bomb, encased in lead, was found on the 10th floor of an American hotel in Stateline, on the borders of Nevada and California.

Hundreds of Britons—including pop singer Engelbert Humperdinck—were among the 10,000 holidaymakers who were evacuated from the resort, by the shores of Lake Tahoe.

Every road was jammed by tourists fleeing the scare.

And windows and doors in buildings around the hotel were boarded up ready for a big bang.

From JOHN RIMINGTON in Las Vegas

DISARM

The anonymous blackmailer warned the owners of the hotel, Harvey's, to hand over three million dollars . . . or else.

He made the demand in a note attached to the bomb, which weighs 1,100lb.

The owners have said they are willing to pay.

But Nevada governor Robert List appealed to the blackmailer to contact him with more information on how to disarm the device.

Nobody has dared to touch it for 24 hours. It has a series of 20 switches and 10ft indicators—and the blackmailer has warned that it will explode if touched in the wrong place.

The James Bond-style drama reached fever pitch when U.S. nuclear experts were called in.

X-RAYS

But local sheriff Jerry Maples was quick to point out that the atom men were there simply because nobody else had the sophisticated X-ray equipment needed to analyse the bomb.

A police spokesman said last night: "It is so big and seems set to go off at any time that no one wants to go near it.

"All we can do now is wait

Continued on Page Two

By DOUGLAS MALONE

LABOUR leader James Callaghan warned yesterday that there is no hope on the horizon for the jobless.

In fact the dole queues will get longer, he predicted.

He said: "Two million men and women out of work is an indelible stain on the Government's record.

"There is no prospect of any improvement. On the contrary, more men and women will lose their jobs during the winter.

"We reject totally and emphatically those policies that have brought us to this pass."

He will meet Shadow Cabinet colleagues next week to decide whether to demand an early recall of Parliament.

His employment spokesman, Eric Varley, said the figures were the result of the Government's misguided, inhuman and wicked policies.

He accused Mrs Thatcher and Chancellor Sir Geoffrey Howe of masterminding the worst-ever collapse of business confidence and investment—and it was going to get worse.

He, too, claimed the Government intended throwing hundreds of thousands more on to the dole.

But if they had any regard for the stability and health of the nation they had to change their policies.

RESIGN

And Shadow Scottish Secretary Bruce Millan said the figures were appalling and tragic.

He added: "Scotland cannot afford this Government a day longer.

"The Government should go to the country as they have gone far beyond what they said in their manifesto.

"But Scottish Secretary George Younger should be the first to put his head on the block.

"He has betrayed the people of Scotland. He must resign."

Liberal leader David Steel said Mrs Thatcher did not know the difference between determination and stubbornness.

CALLAGHAN

MILLAN

Her policies are piling a British recession on top of a world recession with horrifying effects outside the prosperous south-east of England, he said.

He demanded that the Cabinet should meet to take action but rejected a full recall of Parliament.

The strongest attack came from the trade unions, led by David Basnett, chairman of the TUC's powerful economic committee.

He forecast the jobless toll would soar to three million within two or three years unless the Government changed their policies.

"The truth about the Tories' criminally misguided strategy is now being exposed. They are quite deliberately forcing people to the dole queues as part of their economic policies," he said.

Condemnation of the Government also came from the Scottish TUC.

GAMES

General Secretary, James Milne, endorsing a move for a recall of Parliament, declared:

"Mrs Thatcher and her colleagues have played games with our economic policy long enough."

He pointed out that while unemployment in the European Community had gone up by 6.5 per cent., in Britain it had soared by 29.5 per cent.

Back to the Thirties

SPRING 1935—that was the last time Britain's unemployment went over the two million mark.

Department of Employment officials revealed this yesterday after a lengthy search through the records.

In fact, the worst jobless toll during the Hungry Thirties was reached two years earlier in 1933 when no fewer than 2,400,000 people were out of work. Another 500,000 were temporarily stopped through short time working or strikes.

But the department says these figures are not strictly comparable with the present day.

They were based on a working population of only 20 million then, compared with 26 million today. So two million unemployed meant a 10 per cent jobless rate then, compared with 8.3 per cent in 1980.

Britain is not the only country with growing dole queues.

While the UK's unemployment increased by an average 6.7 per cent in the past three months, Germany's has soared by 11.8 per cent, Denmark 10 per cent and Japan 7.4 per cent.

THE MILLIONS

THEY ARE, FRANKLY, OUT OF CONTROL.

Not only trade unionists are saying so. Employers are clamouring for the Government to change its economic course.

Mrs Thatcher's policies MAY bring inflation down. MAY bring down prices. MAY make Britain more competitive.

BUT THE PRICE IS TOO HIGH.

The two million long dole queue is only the tip of the iceberg . . . behind the unemployment figures are millions of wives and children who are also suffering.

IT CANNOT GO ON. IT MUST NOT GO ON.

Mrs Thatcher must either change her economic strategy or hand over to someone else who cares about people. NOW.

Angie is tangling with the tango

ANGIE LAYNE is a cute little number who loves Latin rhythms. So she wants to enter dancing contests.

As soon as you say Edmundo Ros 20-year-old Angie will go on about the rhumba, the cha-cha, the mambo and the bossa nova.

But she needs a partner if she's not to be a wallflower. For it takes two to tango.

STORM BREAKS OVER TWO MILLION JOBLESS

Blackspot dole queue fury grows

By GORDON MacLEAN

● A WAVE of anger swept Britain's dole queues blackspots yesterday as the 1,999,000 unemployment figures were announced. One leading Scottish union chief demanded the recall of Parliament.

● James Milne, general secretary of the Scottish Trades Union Congress, said: "The figures are a disgrace. It's wrong for the Government to blame the world recession. There should be a recall of Parliament to discuss this terrible problem."

● In the north west, which includes Manchester and Liverpool, the number of people now out of work is 297,045 of which 34,335 are school leavers. The number of jobless has risen by 14,046 since last month.

'No change' Maggie stands firm

Mrs Thatcher . . . no change of policies

A STORM of protest broke yesterday as the latest jobless total of 2,001,200 was announced.

Union leaders slammed the Government and Labour MPs threatened to demand the recall of Parliament.

But Premier Margaret Thatcher has no plans for getting MPs back to Westminster — or for holding an early meeting of Ministers, she said.

By PETER McHUGH

Labour leader **JIM CALLAGHAN** said the number of unemployed was "an indelible stain on the Government's record."

Opposition Employment spokesman **ERIC VARLEY** also slammed the figures. He said:

"Mrs Thatcher and Chancellor Sir Geoffrey Howe are masterminding the worst collapse of business confidence and investment that most people in Britain today have experienced.

And it is going to get worse."

The jobless total is the highest since 1935 in the days of the Depression.

The number of school-leavers out of work is, at 264,735, the highest August figure since records began in 1948.

Concern

Adult unemployment rocketed by more than 133,000, to set another post war record.

TUC general secretary Len Murray demanded immediate Government action.

Engineers' chief **TERRY DUFFY** warned that union leaders would have difficulty controlling their members if the situation worsened.

But Employment Secretary **JIM PRIOR** said the Government was "deeply concerned."

And Mrs Thatcher said: "Our policies are perfectly right. There will be no change."

THE SUN SAYS

Speak up, TUC

WHEN the delegates of the Trades Union Congress begin their meeting in Brighton on Monday, they will spend a lot of time talking about the rights of trade unionists.

That is both predictable and proper.

It is a subject which has always dominated TUC gatherings.

But this year not all the thoughts of the delegates will be about the role and privileges of **BRITISH** trade unionists.

Many will have their minds and their hearts turned to the ordeal of trade unionists in another, faraway country.

Poland.

There, men and women are not fighting for any special consideration, any extra privilege.

They are fighting for the right to have real trade unions at all.

Lives

They are risking everything —their jobs, their livelihoods, even their lives — to win the same control over their own destinies that trade unionists in the free world have long taken for granted.

Since the troubles began in Poland almost three weeks ago, the leaders of the TUC have said NOTHING.

They have been accused of applying double standards.

It has been said that if workers in South Africa, Chile or Brazil were being persecuted, the air would have been heavy with passionate denunciations from Messrs Murray, Basnett and the rest.

Is the charge really unfair?

Chance

So far, the TUC themselves have not attempted to answer.

But they will have the chance at Brighton.

Mr Frank Chapple, of the Electricians' Union, plans to table an emergency resolution on Poland.

A committee of the TUC has now to decide if it will be debated in the conference hall.

But the TUC should do a lot more than that.

● **IT SHOULD** turn the resolution into an official motion from the General Council.

● **IT SHOULD** give the ordinary delegates an opportunity to say what they think of Poland's agony.

● **IT SHOULD** send a message of support to her workers in words of anger and contempt that will ring around the world.

Words that will be heard not just by Poland's fumbling Communist bosses. But deep inside the Kremlin itself.

James and Mary Smyth . . . waiting for word from their daughter.

PLEASE FIND OUR GIRL

Parents' plea over Bridget

DAILY RECORD 30/9/78

Bridget . . . doesn't wear glasses now.

A GIRL took a bus trip to oblivion.

For home-loving Bridget Smyth, 25, disappeared into thin air a week ago.

And she left behind fears for her safety, and anguish for her parents.

Mary and James Smyth have no idea what has happened to their quiet daughter.

ANXIOUS

Bridget usually arrived home at 57/7 Fountainwell Road, Springburn, Glasgow, before 11 p.m. every night, and had no boy friends.

By MARGARET CAMERON

And that is why police, investigating two unsolved murders, are anxious to trace her.

Detective Chief Inspector Norman Walker, head of Northern CID, said: "Bridget is a quiet clean living girl, who never went to a dance, did not drink, and had no boyfriends.

"We are concerned about her disappearance. We need help to find out what has happened."

Police are still hunting for clues to the murders of Mrs Hilda McAuley at Langbank, Renfrewshire on October 3, 1977, and Agnes Cooney at Calderceruix, Lanarkshire on December 2, 1977.

If police are baffled, her parents are even more bewildered. Mary Smyth, a mother of six and a nurse, said: "Bridget went to chapel each day.

"I am worried sick about her."

Bridget left home at ten last Monday morning.

LAST

She was spotted on the bus by local chapel housekeeper Mrs McBreaty, but that was the last anyone saw her.

James Smyth, a security officer with the Electricity Board, said: "Bridget has been troubled with a nervous complaint.

"She has medicine, but she didn't take it with her.

"I fear she might be ill."

Last night her parents made a heartbreak plea to their missing girl: "Please let us know you are safe and well."

DAILY EXPRESS Wednesday September 20 1978

BRIDGET COME HOME

MISSING GIRL'S MOTHER PLEADS: PUT AN END TO OUR NIGHTMARES

THE anguished mother of Bridget Smith—missing for more than a week—yesterday sent her this plea:

"For God's sake come home and put an end to our nightmares."

By Wilson Russell

Eight days ago, deeply-religious Bridget, 25, took a 45 bus from near her home at Fountainwell Road, Springburn, Glasgow, and has not been seen since.

Communion

Yesterday, her mother, Mrs. Mary Smith, a nurse, said: "Bridget is deeply dedicated to the the Church. She had considered becoming a nun.

"She went to Communion every morning. If she went to the cinema in the afternoon she was home by six o'clock.

"When she went to the cinema in the evening, she was home by 10 p.m. or shortly afterwards."

Her background, and the fact that Bridget had no boy friends, has worried detectives leading the hunt for her.

Detective Chief Inspector Norman Walker said: "I am deeply concerned now.

"We have checked out leads in Girvan and Pollokshaws as well as dozens of other avenues of inquiry. And that includes a check on every hospital in Britain."

Bridget, who took medicine regularly for a nervous complaint, could be very ill by now, said Mr. Walker.

It was revealed yesterday that Bridget's brother is a doctor and she has two sisters both involved in medicine.

Said Mr. Walker: "The woman is a very bright person academically.

But her mother said that she had been unable to find a job recently, and she confirmed that her daughter had a nervous illness which needed treatment.

Mr. Walker added: "We are certainly very anxious about this case and the hunt for her will go on ceaselessly."

Mrs. Smith and her husband yesterday

' Bridget had considered becoming a nun '

BBC NINE O'CLOCK NEWS

1	Government statement on local authority pay claims	3	(5)
2	Financial threat to BBC external services	0.5	(-)
3	Export of British lamb to France/other EEC problems	3.25	(1)
4	Visit to UK by Chairman Hua/Position of Hong Kong	5.5	(9)
5	Cambodian refugees (NBC report)	2.75	(-)
6	Volcano eruption in Japan	0.5	(-)
7	Anti-nuclear protests in New York	0.5	(15)
8	Senator Kennedy's possible candidature	0.25	(7)
9	Vauxhall strike	1.25	(3)
10	British Caledonian order European airbus	0.25	(-)
11	Court awards in medical negligence cases	0.75	(2)
12	Mike Reid swimming English channel	1.00	(-)
13	Football results	0.1	(13)
14	Independence for St Vincent	3.75	(-)

ITN NEWS AT TEN

1	Exports of British lamb to France/other EEC problems	4.25	(3)
2	Court awards in medical negligence cases	5	(11)
3	Vauxhall strike (loss of sound)	0.75	(9)
4	Shotton steelworks threat of closure	0.5	(-)
5	Government statement on local authority pay claim	0.5	(1)
6	Mineworkers' pay negotiations	0.5	(-)
7	Senator Kennedy's possible candidature	0.5	(8)
8	Rhodesia conference/General Walls interview	4.0	(-)
	Remainder of Vauxhall item	1.5	
	Break		
9	Chairman Hua's visit	2.25	(4)
10	Inquiry into NCB mining at Vale of Belvoir	2.5	(-)
11	Gold	1.5	(-)
12	IBA plans for 4th t.v. channel	0.25	(-)
13	Football results	0.25	(13)
14	Anaconda bites keeper	0.5	(-)
	Late information on item 1	0.25	
15	Anti-nuclear protests in New York	0.5	(7)

Figures in brackets refer to running order in other bulletins

	BBC	ITN
No. of items	14	15
Av time/item	1.67 mins	1.7 mins
Political/Economic items	10	12
Human interest items	2	2
Sport items	2	1
* Foreign items	4	2
Home items	10	13
Items common to both	8	8
Items exclusive to each	6	7

* Excludes EEC and other items with direct UK involvement

TELEVISION STUDIES IN SCHOOLS by Mrs. Elizabeth Liddell, Fort Augustus High School.

"Come and talk about Television Studies," they said.

"Certainly," I replied. "Only too delighted."

Only then did I realise that it is easier to teach it than to talk about it!

After several false starts I eventually found myself asking:

"How did I get started?"

So, hoping that this might interest you and perhaps even stimulate others to start teaching the subject, I propose to build this talk round trying to answer that question.

"How did I get started?"

Well, although I'd had some experience of teaching Film in Further Education, my interest and involvement with teaching Television didn't really spring from that.

It began - as so many things in education begin - with the children themselves.

They were so obviously interested in talking about their Television experiences - what they had watched the night before, whether they'd enjoyed it - or even understood it.

I quickly became aware that here was an untapped resource, and with so much potential and real importance.

I was also surprised - even when so many English essays show the influence of programmes - at just how much Television children watch.

"Aha!" I thought to myself. "Solid gold! Here's one way to supplement the lack of textbooks, exercise books, paper - and just about everything else!"

So in I jumped.

Right into all those pitfalls which, retrospectively, now seem so obvious.

There was a slight snag to begin with - my school had no Television set.

None that worked, anyway.

So we tried to get round that by arranging for the children to view at home (Keeping fingers tightly crossed that parents would accept that viewing actually was their homework!)

Then we had to try to remember the programme until the next lesson.

Making sure that everyone had seen the programme was a very real problem.

But somehow we managed to scramble through.

And sometimes we all managed to be talking about the same programme!

So there's the first pitfall: make sure you have the necessary equipment.

In the prepared document I've outlined my vision of the ideal situation, but my own resources now consist of:

A VCR and monitor permanently based in my own teaching room

A modest bank of tapes

A cassette recorder

An SLR camera

And easy access to a slide-projector, overhead projector and darkroom.

I feel that this range of equipment is the staple requirement for any attempt to teach Television Studies effectively.

Firstly, then, get your equipment.

Secondly, learn how to use it.

This is another very real problem: the uncertainty of the teacher regarding this very expensive equipment.

It does press a panic button at the back of the mind to realise that there is only an operating manual between you and disaster.

The thought of £500 going, quite literally, up in smoke is terrifying, I assure you.

Also, it takes time - one's own, after-hours time - to familiarise oneself with all these buttons and dials and things.

And one's own time again to record and pre-view - and even to set up the equipment for a given lesson.

Teacher-time regarding equipment is a hidden and perhaps underestimated obstacle.

You get faster with practice, of course, and it's a good way to lose weight.

But on the whole, textbooks are easier.

Anyway, back to my own story.

Having acquired the equipment my next big stumbling block was how to use it in the classroom.

How could I achieve those vague and ill-defined goals of

Tapping the immense resources of Television

And making my pupils more aware, more critical, and more appreciative of the medium?

My first efforts were not noticeably successful.

I began by using whole programmes and assuming that my pupils could use the same critical framework as myself. This is an insidious trap which Television sets for us.

It looks so easy.

Anybody can watch it!

The result of jumping in at the deep end was meandering discussions sidetracking into information-transfer, with both myself and my students increasingly unsure of where we were going.

Mostly, I'm afraid, it was in ever-decreasing circles!

Eventually, I realised what was wrong.

I was presenting them with a menu, and expecting them to get on with the feast - but I hadn't made sure they could understand those squiggles on the card.

They couldn't read.

Before you can usefully tackle a whole programme or even a bit of one, you have to make the children visually literate.

They have to learn a whole new vocabulary of Television.

Those of you who have read the document Television Studies in Scottish Schools will perhaps remember that my papers there were directed at Secondary Three and Four level.

That is because, apart from the occasional glance at the Television set, in Secondary One and Two we concentrate on developing this visual literacy.

In a very real sense, it is the foundation for any course of Television Studies.

And without it, all those grandiose schemes of work outlined in that working paper and at the back of the prepared document -

Will collapse in confusion.

So my own programme of work teaching Television Studies in my school, is that in Secondary One and Two I use bits of my English timetable and my social education classes with them to follow the visual literacy course I shall outline in a moment

And only with Secondary Three and Four is a more developed form of Television Studies operated.

Actually, it's not quite so simple as that, because the Certificate students don't have the time for more than a fairly brief and cursory glance at some of the syllabus I pursue more fully with my non-Certificate groups (Foundation level to be?)

However, if you care to glance at the section of the prepared document called Roald Dahl's Tales of the Unexpected, you will see that even in Certificate work Television Studies has a direct relevance.

This is probably the next major headache in terms of actually getting down to teach the subject:

In a mixture of amusement and exasperation I think of it as

The Great Timetable Robbery.

Even with a sympathetic headmaster and great personal freedom, visual literacy and Television Studies are a hole-and-corner affair at the moment.

I can justify it at Certificate level only because a corner of the 'O' Grade English Paper is chiselled out for potential answers on Television programmes. The amount of time chiselled out of my teaching timetable with Certificate groups has to be in proportion to that.

In real terms, I pursue Television Studies most fully with my non-Certificate group, where timetabling is not so great a problem.

And so, given that the working paper is generally available for people to read about ideas for possible Television Studies schemes, I would like to talk mainly about visual literacy for the remainder of my time.

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The course in Secondary One and Two is structured around questions, which give the pupils short-term goals that are easily understandable.

For example, we look at the statement

"A picture's worth a thousand words" and ask

"Is it? How much can pictures tell us without words?"

An exercise develops in which we try to find the answer.

They look at pictures with the words covered

Write down their ideas

And then the words are uncovered

And we all compare our own answers.

The overall pattern that emerges is not clear-cut.

Some pictures are more informative.

Others are totally incomprehensible without words.

But a pattern is established:

1) that words and pictures interact, and

2) that the students' own experience and background is important to interpretation.

I also discovered that an additional bonus was that

By looking more closely at pictures and trying to unravel their message, the pupils become more observant and aware, their eyes no longer sliding

so easily over visual material.

We move on from this to look at a second statement:

"The camera never lies" and ask

"Does it? Can it?"

Here we cut out various sizes of viewing frame, and using any textbook (I find Eric Williams' People, published by Edward Arnold, particularly useful) we

Look at photographs

Discuss their meaning

Then look at a restricted area of the photograph

And see how different, sometimes totally opposite impressions, can be formed by 'editing' a photograph in this way.

It reinforces the earlier lesson too, about the importance of interpretation. For example;

Is a smile a sign of sarcasm or delight?

Does a grimace reveal pain or disgust? And so on.

As a culmination of this we take the photograph from the ILEA material The Market (duplicated in the appendix to the prepared document) and cut it up and make as many different pictures as we can from it, giving each one a title. I have had as many as 20 good ideas from students from that one sheet.

One small example:

When taken out of context, the bottom right-hand corner of the print could be water or sand.

This element acts as an introduction for the later consideration of such questions as editorial selection across the whole range of media.

However, to remain with Television.

Once these lessons have been established I turn to the question of sound.

Using a montage of short clips, we ask:

"How much can sound tell us without pictures?" And vice versa.

The kind of material used here ranges from slap-stick, through documentary and drama, to the news; and from clips where the message is clear and the pictures are reinforcing, to where the pictures and sound are not immediately connected.

This exercise is presented as a kind of game:

"Guess what's happening."

I take the sound track off the VCR onto the audio cassette tape, play the audio tape, and then we compare our ideas with the full VCR tape with visuals.

Similarly, I have a composite tape of clips which is played without sound, and we discover how much information a visual sequence can give us with no soundtrack.

And now, with apologies to Chairman Mao, the group should be ready for what I think of as

The Great Leap Forward.

Using another ILEA resource, The Visit, the pupils make their first tentative attempts at being a film director or editor.

They start using the new words and phrases in a coherent and serious way, and they are introduced to the language of 'shots' and 'techniques'.

They learn to look at a picture and say

Whether it is a long shot, or a medium shot, or a medium close-up.

They consider the lighting of a picture (or frame).

They think about the artistic balance of the shot (that is, the way the figures within each frame are positioned in relation to one another).

And they assess the dramatic and visual impact of the choices of the lighting and the artistic balance.

Then they start to think about the use of various camera angles and lenses, and what effect these choices have on the picture they see.

And the same holds true for looking at the balance of indoor sets and outside broadcast work, and how these differences add to the overall impact.

In other words, they discover and explore a little of the vast and bewildering choices facing any director.

And then the sheets of The Visit are handed out to them to be cut up, and each still is treated as one part of a short sequence of shots - and they are left to get on with constructing their own 'film'.

As you might imagine, they rapidly become aware of the crucial importance of the juxtaposition of shots in telling their story, and how even small alterations in sequencing can change or destroy or enhance the effects they want.

I offer some small examples of this in the appendix to the prepared document.

This exercise is a sizeable undertaking: The Visit contains more than 30 stills.

It is far from complete, however. In addition to the questions they have already learned to ask about the types of shots, the lighting, and so on, there are two more dimensions brought in:

1) explanations of the shot - what is happening, what dialogue is going to be used, and
2) sound effects - what effects the director needs to add in order to enhance the impact of the shot.

This work demands that students begin to think, coherently, in quite a new way - and it is sometimes quite difficult to communicate that newness.

I have found that there is a tendency in students to revert to a framework they understand.

They use the photographs either as illustrations for a literature text, and make a story

Or they use them in comic-strip form, and virtually imagine the 'bubbles' of conversation and the cryptic link-dialogue.

So the teacher faces another decision here:

Do we let the students do this, let them make their own mistakes and lose time, having to begin all over again

Or do we give them a structured 'sample' and talk them through the method, using some of the material as illustration?

I incline towards the first, but lack of time forces me to opt for the second method.

Timetable space is always a limiting factor.

Indeed, there is only one more element that I can squeeze into the time available with Secondary One and Two.

An exercise using the camera.

Here again they are acting as a film director. Basically, they either outline their own story, as with The Visit

Or they compose a brochure of their village.

In the first option they decide on the shots they need, photograph them, and compose their 'film'.

In the second option they use their photographs in conjunction with the written word, having briefly studied value-laden words in their normal English lessons.

In this second 'brochure' option the stills are selected to create two contrasting views of the village, using only material that exists already.

Ideas expressed could be:

The village as a rich or a poor community; as ancient or modern; as attractive or ugly.

I emphasise: they are not allowed to create a shot artificially.

But they are quite entitled to photograph, say, the household rubbish put out for collection, or the village tip; or the empty car park in the early morning and the full one at noon - and so on.

I develop and print the stills for them, and apart from that they have complete editorial freedom.

Once these projects have been completed they discuss each other's work and try marking it, too.

And it is only now that students are ready to begin exploring the area which I think of as Television Studies.

It is perhaps worth asking what has been achieved to this point.

Summarised as briefly as possible, I suggest that it mirrors the development of reading skills in children:

They struggle with the alphabet

Gradually become coherent readers

And then develop the extra thinking skills of interpreting what they read.

In other words, the pupils have learned that you 'read' a visual product once you have acquired the necessary alphabet;

And that acquiring the alphabet is only the first step in the process of understanding.

Obviously, I envisage Television Studies as adding other dimensions to the basic visual literacy which the Secondary One and Two programme has hopefully created.

If I might turn once again to the teaching of English for my imagery: it is akin to the way in which we develop the approach to literature.

That is,

It is like moving away from using extracts and short stories to stimulate pupils' own creative work

Towards asking such questions as

Why was it written?

How are its effects achieved?

What are the plot structures?

What of the interaction of character and narrative?

Is it successful, and if so, why?

And so on.

Television Studies is, I suggest, as valid and as demanding an intellectual discipline as any we study on the curriculum.

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I have put forward for discussion elsewhere more detailed schemes of work for Television Studies than I have time to talk about here.

But I would like to make some general observations.

Quite a lot of information-transfer is needed for any course of Television Studies. We need to discuss such topics as

The various genres of Television programmes

The number of cameras used

The work and problems of outside broadcast units

Wardrobing

Sound effects

The choice of actors

The limitations of the budget.

I prefer to discuss these within as practical a framework as possible, by setting my students a short exercise.

Still working in small unit, they are given a short extract of a script and asked how they would shoot it.

On completion of the exercise their ideas are compared with

1) the soundtrack, and

2) the full VCR tape of the extract.

Valuable elements of awareness emerge regarding wardrobing, the look of the actors (how they move, what accents they use) what props are used when, how the sets are designed, the angles/lighting/choice of shots, the use or abuse of music, and so on.

The exercise is repeated a number of times across a range of programmes, covering as many genres as we have time for.

I offer a more detailed outline of this kind of exercise in the prepared document, in Project 'Hazell'.

These practical exercises immediately highlight two problems, both of which have a potentially negative influence on the development of Television Studies in schools:

The question of copyright, and

The lack of good programmes on the mysteries of Television by the industry itself.

Copyright means that we are not legally entitled to use any but educational programmes - and although these are excellent, and cover a fairly wide range of short dramas, documentaries, historical programmes and the like,

What of situation comedies?

What about advertising?

Also, of course, we can only keep educational programmes for three years.

The second problem is essentially the gentle toe-in-the-water approach of Television generally to make serious programmes about itself.

I don't want to be unfair here.

There are some truly excellent series or one-offs in educational broadcasting which do give teachers this kind of support.

Examples which spring to mind are

The Television Programme

Looking at Television

Viewpoints

And elements of Communicate.

These programmes can provide valuable archive material, information, 'behind the scenes' looks, in-depth treatment of specific areas, like the news, or the production of programmes.

The point I would like to make here is

"Please, sir, can we have some more?"

I've referred to these problems in the prepared document.

Back to the teaching situation.

The students are beginning to build up a more rounded awareness of what goes into the making of a Television programme, from the preliminary decisions to the finished product.

They are now ready for the simulation exercise outlined in the section of the prepared document called Production of Programmes.

The basic methodology is that small groups of students are given an idea for a specific programme and asked to work it up into a completed outline for that programme.

We then compare the result with the actual programme, and see how their decisions have differed, and try to discover why.

A point to be emphasised here is that it is always useful to work with relatively short programme lengths.

Viewing is a very intensive activity.

So I tend to use areas like the news, situation comedy, educational drama and short documentary.

We can either view these several times, or give each viewer a separate task, as outlined in the prepared document. We then discuss the total programme through a 'reporting back' technique.

Hopefully, we have now reached the stage where it is not too difficult to decide

What is effective or ineffective in a programme

What are its strengths and weaknesses

What is the gimmickry concerned with each example programme.

The responses still vary enormously, of course.

But now the discussion has the vocabulary, the insight, and the knowledge to make an answer to that most difficult of questions possible:

"Why do you like this programme and not like that one?"

In other words, the build up of work is not to inoculate the student against that most virulent of diseases - watching Television.

But to create more discriminating, knowledgeable and demanding viewers, who can truly appreciate the good (which can be very, very good indeed) and can understand why, in his or her eyes, it is good.

And conversely, of course, to understand why a programme fails for them - and perhaps to have some ideas on how to improve it!

I have said elsewhere that those of us who try to teach Television in the secondary sector are sometimes regarded as radicals.

I've never believed it.

I think we are involved in a natural extension of the educational curriculum to take into account this miraculous invention which has so transformed our lives.